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APRIL 1, 1964

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
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PENN

COVER: With an eye on summer: a checkerboard of brilliance from Italy, the home office of fun-and-games fashion. Sleeved silk shift, slashed across the neck—marvellous skimmed on over a bikini for lunch at the pool, long brown legs showing through slits at the hem; matching scarf wrapped to the side of the head, like a gypsy's. By Ken Scott. At Lord & Taylor; I. Magnin. Big round sunglasses by Oculens. Passionata Pink lipstick from Revlon's new wave of La Dolce colours.

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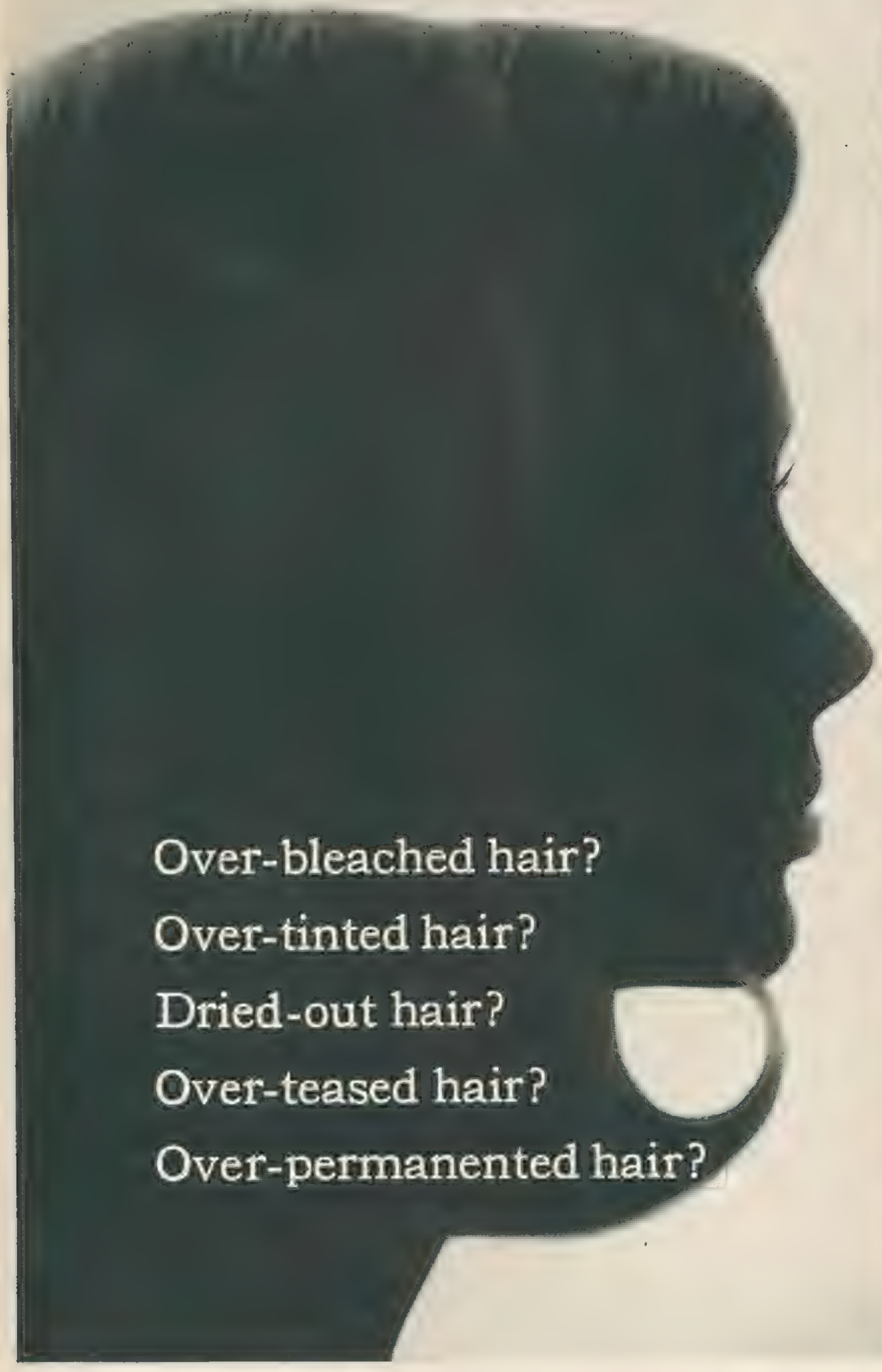
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Hong Kong

IS POSH LIVING, EXOTIC EVENINGS



Photographed in Hong Kong by Philip Pegler







RAPPI starts the evening in the authentic atmosphere of the Hong Kong Hilton's Dragon Boat Bar . . . ends by taking the Tram to the top of the Peak to enjoy the view of Hong Kong harbor by moonlight. The watercolor print of rayon georgette, *left*, in yellow/orange/green shades, sizes 8 to 16, *(V-16)* **50.00** The print with matching kerchief stole in linen-look rayon, turquoise with mauve, sizes 8 to 16, *(V-17)* **55.00** *3rd Floor*

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There are two
Vogues in April
—don't miss
Vogue, April 15

NEXT
IN
VOGUE:

a full report
April 15
on

Balenciaga
and
Givenchy

with clothes
from the spring
collections
worn by
three great
beauties

ESTÉVEZ

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This is the new Ultima non-makeup makeup



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*Du Pont T. M.

Van Raalte

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Costume by David Kidd of Arthur Jablow



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by

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*DU PONT †45% DU PONT NYLON/55% ACETATE

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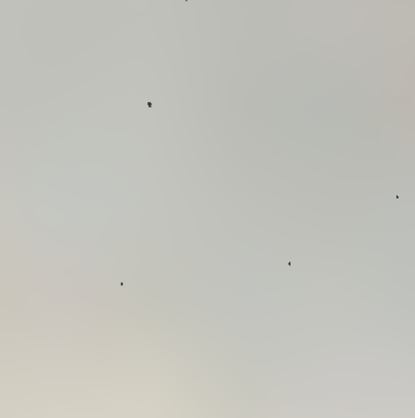
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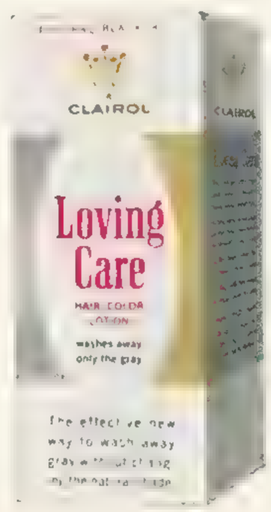
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theatre

BY ELIZABETH HARDWICK

Marco Millions, "the soul is a mystery"

Marco Millions, a Eugene O'Neill play of 1924, makes use of elaborate Mecca Temple decoration to present a simple moral and cultural contrast: "A sacred tree on the vast plains of Persia near the confines of India," a Venetian palace, a decorated royal junk, the Throne Room in the bamboo summer palace at Xanadu. Running about in these exotic places is Hal Holbrook, a rather Ohio-ish Marco Polo, illustrating the destruction of man's soul by the hustle and bustle of an existence lived under the law of the "business ethic."

The soul is a mystery that seems to have to do with poetry. From the first, Marco Polo's soul is business-like and his only attempt at love verse contains the wonderful lines: "I will have a million to my credit/ And in the meantime can easily afford/ A big wedding that will do us credit/ And start having children, bless the Lord!" Young Marco travels about the Eastern "territories," selling, inventing, collecting, and exploiting in a vigorous young capitalist manner. He repeals a luxury tax on excess profits, is an evangelist of the hard sell, an early symbol of the acquisitive society: that is, Western culture.

When he returns to Venice to claim his bride, he gives, in what O'Neill calls the "grand Chamber of Commerce style," a pep talk on the commodity, silk. "Millions upon millions of worms!" The moral opposite of the optimistic, unreflecting business culture is the brooding, hieratical, spiritual East. There, dignity, love, poetry, acceptance of death, ennoble man's existence. *Marco Millions* is a pageant, a morality play, organized in an episodic manner. The invention is largely scenic and there is very little character development. The characters simply represent their "positions" in a number of scenes.

The presentation of the works of Eugene O'Neill is one of the clear duties, or privileges, of the Repertory Theater of Lincoln Center. A more important O'Neill work might have enlivened the first season of this company—still one can not object strongly to the choice. But what are we to make of the company of actors assembled by the staff of the theatre? They seem to me, almost without exception, commonplace, badly trained, innocent of all that mystery, that resonance that makes an actor. And they do not appear to yearn for anything beyond the minimum. The most shocking fault is the diction of the company. Slurred consonants and vowels, a lack of vocal control, to say nothing of beauty, are offered without apology. The *corps de ballet*, as well as the principals, simply come on the stage, speaking more or less as they were born, without regard for their rôles. For that reason they can not project any character other than their own or that of someone born next door, so to speak. So much money and hope has gone into the repertory that one has naturally a proprietary feeling. Is it possible that New York does not offer anything better than this?

Yes, it is possible. A season in the audience convinces me that acting is everywhere substandard in so far as young Americans are concerned. To take only one example: Paddy Chayefsky's *The Passion of Josef D.* In this production the characters sounded like veterans of the borscht circuit rather than of the revolutionary underground of Russia. In real life only a snob would think an accent important, but in the theatre this vocal paralysis is a scandal. In so far as the Repertory Theater is concerned, I have not seen one actor, except Jason Robards, Jr., who didn't seem to be crippled, undertrained in one drastic way or another. Usually, indeed, in more than one way.



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movies

BY JOAN DIDION

Doulos—The Finger Man, "wild, scary, comic"

Says the fat, greasy racketeer, eyeing the telephone and sweating slightly: "*Who'd you call?*"

Says the cool, lean gunman, nonchalantly fingering his revolver: "*The cemetery. Just in case you get careless.*"

It is dialogue that might have been lifted directly from the golden age of American underworld movies, those projections of a surreal world in which everyone is smart-talking, nattily dressed, and homicidal (aside from the occasional druggist or waiter who gets caught in a flurry of cross fire between the main characters, no industry other than crime is suggested). It is a world in which all secondary values have been abandoned in favour of that one primary value, loyalty; a city of the mind where every desk drawer reveals a Smith & Wesson .38 and where a blow on the head awaits anyone so foolish as to open his apartment door. It is the world of *The Maltese Falcon*, of *The Big Sleep;* it is even the world of the Gallo brothers, who seem to have picked up their style from late movies. ("You look tired," Crazy Joey Gallo is heard to rasp on a tape now in the possession of the New York District Attorney. "You need a rest. How'd you like ninety days in the hospital—on me?")

Perversely, we no longer make that kind of movie; the French do it instead. While our crime movies become increasingly predictable case studies of deranged individuals in a sane society (*Kiss of Death, Odds Against Tomorrow, Cape Fear, Psycho*), the French have made a minor specialty of the genuine article: *les gangsters* sublimely untainted by attachments to their mothers. Their fast guns scrabble for survival and revenge in an imagined milieu bearing strong moral resemblance to *Camelot*. The just-in-case-you-get-careless dialogue quoted at the beginning of this review is from no American movie at all; it is instead from Jean-Pierre Melville's new *Doulos—The Finger Man*, a very dry joke in which Jean-Paul Belmondo, who may or may not be a finger man (stool pigeon, informer, *doulos*) and may or may not run the Paris narcotics trade and may or may not be the next best thing to Humphrey Bogart, is directly or indirectly involved in nine (9, IX, *nine*) violent deaths in 108 glittering minutes.

In its violence and speed and vigour, this absurd jungle of the imagination is more or less bound to photograph well; Melville, however, does a particularly clean job of direction. *The Finger Man* flashes with lethal close-ups: the insistently potent shape of a revolver; tweezers probing an open flesh wound; the flicker of light as a bullet explodes; the contortion of a mouth as a fist strikes it; fingers grubbing a shallow trench in loose earth; Scotch dribbling into a blonde's matted hair; guns clattering across slick pavements; a car falling through space as its occupant hurtles free beside it; blood. spurting regularly from small dark wounds. It may not be a literal world, but it is the wild and scary and comic world we sometimes see just before we wake, and as such it suggests more of the real world than those understanding psychiatrists—the ones who look like George C. Scott and are now regulation personnel in American crime movies—might ordinarily think.

Captain Newman, M.D., "painless erosion"

If you think me slightly mental on the subject of psychiatrists, consider only that I just saw *Captain Newman, M.D.*, which is a good movie to catch (and "catch" is the verb) if it's playing, say, on Eighty-sixth Street and you live, say, on Eighty-first Street and don't feel up to reading Leo Rosten's book of the same name. The movie's main asset, peculiarly, is Tony Curtis, who reveals that his true bent —if he can't just always play Sidney Falco in *Sweet Smell of Success*—is for buffoon comedy. Its main liability is its script, the drift of which is that the mind has no mountains, no cliffs of fall. which oan not be painlessly eroded if only you'll just lie down there and let Gregory Peck (M.D.) and Angie Dickinson (R.N.) shoot you a little more sodium pentothal.

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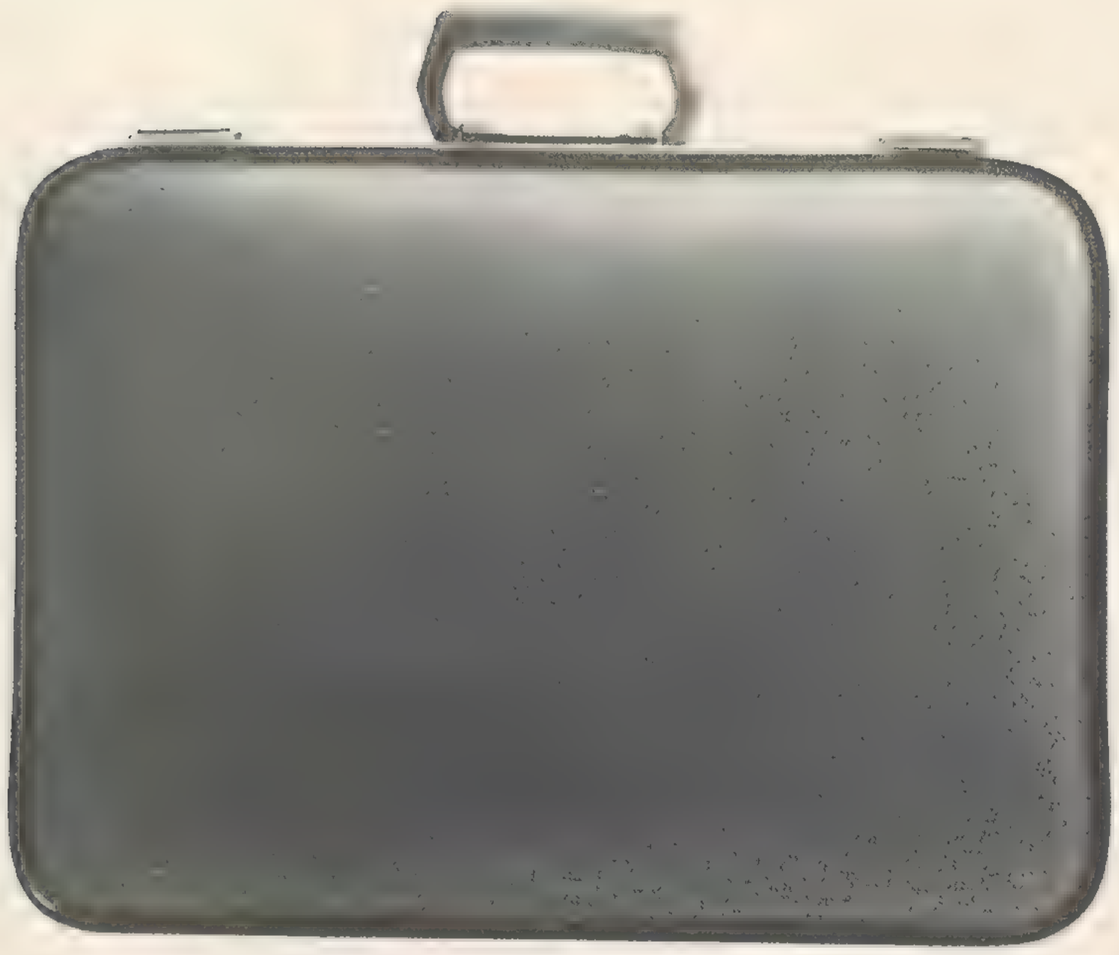
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books

BY ERIK WENSBERG

Graves's *Short Stories*, "enthralling . . . inventive"

About Robert Graves there seems to be no disagreement: he is among the finest, most versatile, and prolific authors alive. I have always amiably accepted this unanimous view—yet I must confess to having had, all along, one large reservation and one abiding puzzlement about Graves's quite stupendous body of work. (It was embarrassing, like having a reservation about the Mississippi River.) Now I have seen the error of my ways. Graves's *Collected Short Stories*, published by Doubleday, is a book that gave me immeasurable delight and, at last, a name for the particular quality that runs beneath all of that prodigious canon.

From the poems and autobiographia, a reader may sense (and I was always a bit put off by) a nearly painful austerity, a rigorous use of only the most traditional forms of metres, and often a corresponding tone verging on late Victorian "brown study." Was it quite *likeable*, the tense arcing of that sober passion, the military punctilio, the stoicism? And at the same time, how to regard, how to get *next* to the bewildering diversity of the work—poems, biography, novels, history, stories, scholarship—besides finding it just awesome. Taken all in all, the man seemed some sort of Jesuitical committee.

What strikes me now, from this heftable book of forty years' stories, is that Graves's work expresses an intelligence that is highly peculiar, resembling no other living literary artist's, and of the greatest beauty. By intelligence, I mean the special affinity for particularity and *fact*, and for the uses of fact in ideas, a passion for seeking an eventual, distinct, and correct answer under difficulty. There are artists who use fact to find "meaning" (Auden is one), or give it little importance at all, seeing life as chiefly the play of emotion (Chekhov is one). The immutable imp or demon acting at the heart of Graves's stories is never a general Truth about man or the universe but a special, lower-case truth one might find in an archive or the *Collier Encyclopedia*. This would go with his love for the commonplace objects and small-change transactions of life, his frequent suggestion that grand passion or great actions are somewhat insane. Such a vision can require the spareness that once bothered me so.

The author has divided this collection in three parts: English Stories, Roman Stories, and Majorcan Stories—appropriately, because he seems one part good-family Puritan English, one part self-made scholar-tribune, one part Mediterranean artist in residence. One could divide them just two ways. "Old Papa Johnson," the intricate and vivid "The Lost Chinese," the delirious duologue on cohabitation titled "A Man May Not Marry His . . . ," and the achingly funny "Earth to Earth." All of these stories portray someone carrying a fiercely held (usually small) idea to what he considers its correct conclusion. In "The Viscountess and the Short-Haired Girl," "The Whitaker Negroes," and a strange little poser called "The Full Length," we are led from oddity to mystery until (respectively) the exact legal, historical, and medical facts are arrived at and explain everything.

In describing the common life of high or around-the-bend civilizations, Graves's passion for factual detail leaves him without peer. He writes like a great actor whose every prop and intonation has been considered. As he would, the author implies in a brief introduction that there is really very little art here at all. No close reader will believe it. And indeed, it just happened that I thought I glimpsed, in one story, an acquaintance the author and I have in common—transformed forty ways, to be sure, but still that man. At all events, ordinary life is almost never this enthralling. Graves is, of course, one of the most thoroughly accomplished and inventive artists of our time.

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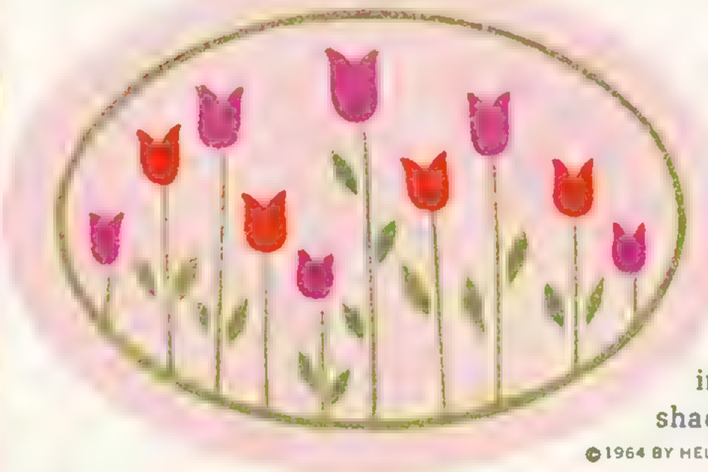
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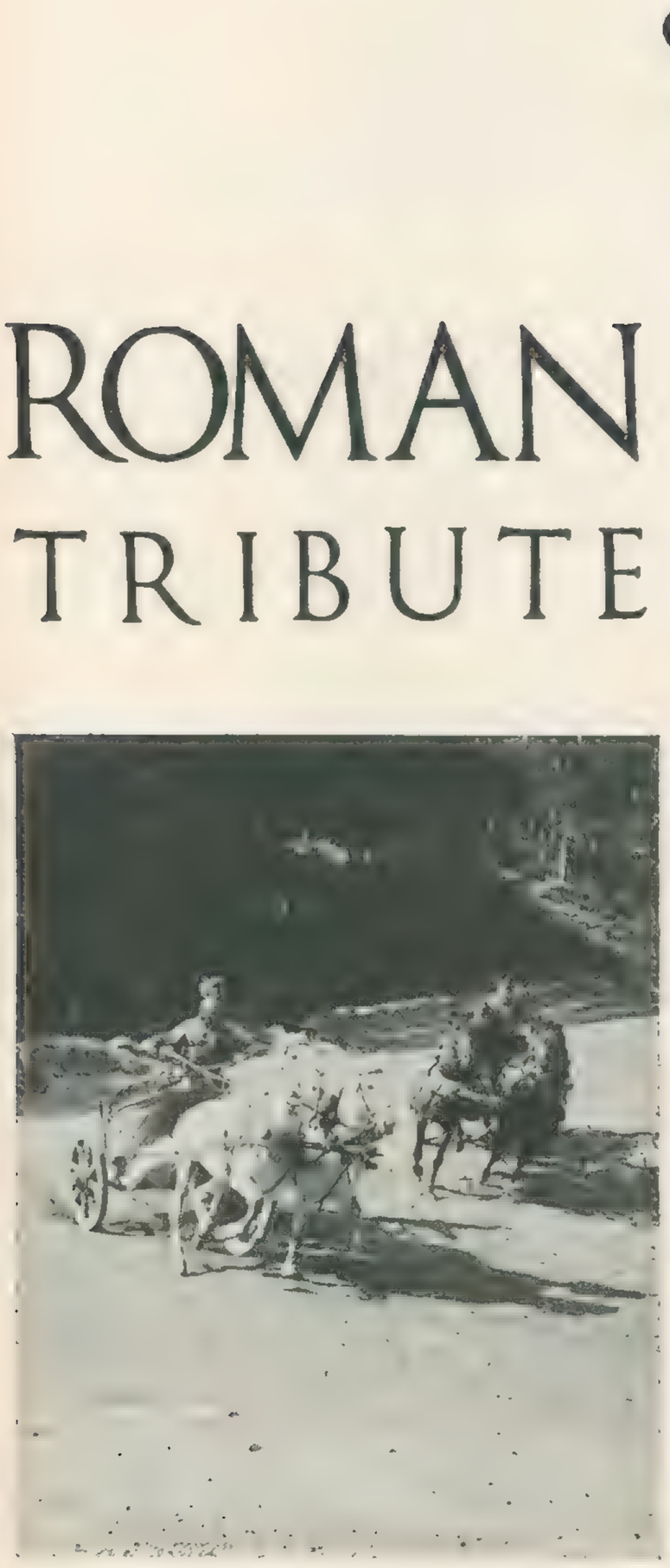


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PIAZZA CHECKS . . .

BY BILL BLASS FOR MAURICE RENTNER . . .

two summer-day costumes in enormously perfect checks, of Pomezia cotton.

ROMAN

Via Veneto, 7 INC.

"THE FALL OF THE ROMAN EMPIRE"
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COUTURE BOUTIQUE SPORTSWEAR BY VIA VENETO 7 . . .
designed and made in Italy. Left, tweed luncheon suit with handwoven basketweave ribboning for the blouse and hat. Right, dinner checks with the airy artlessness of an Italian compliment in the same cool handwoven ribboning. A Division of Gino Paoli • 530 Seventh Avenue, New York 18

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TRIBUTE



NEW WINES ON THE LUNCHEON CHECK

Two gentlemanly wines from Verona—
and from The House of Ferrari—
Soave and Rosé del Garda.
Soave is a delicate white wine,
perfect with fish or fowl (and why not with veal, too).
Rosé del Garda enhances not only any
entreé, but the conversation as well.

COSTUME CHECK . . . A cut-away jacket suit by
BILL BLASS FOR MAURICE RENTNER in Pomezia cotton . . .
cool crisp landscape for summer fashion.

CABANA
BY PEMBROKE SQUIRES

ROMAN TRIBUTE



"THE FALL OF THE ROMAN EMPIRE"
A SAMUEL BRONSTON PRODUCTION
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The Cabana look for two times of the day, both in white Impero lace. Left, a beach toga deeply slashed for sand-walking, for tan-showing, $45. Right, Bikini covered with a tunic— one of the briefest around. Bikini, $28. Tunic, $30. Everything, sizes 6 to 16. A Kordé Fabric by SAMUEL EHRMAN

Cabana clothes at BONWIT TELLER, New York, Chicago, Boston, Philadelphia; BURDINE'S, Miami; THE HALLE BROS. CO., Cleveland; GIDDING-JENNY, Cincinnati; HAROLD'S, Minneapolis; BATTELSTEIN'S, Houston; MONTALDO's, all stores; I. MAGNIN, West Coast.



DINNER HIGHLIGHT

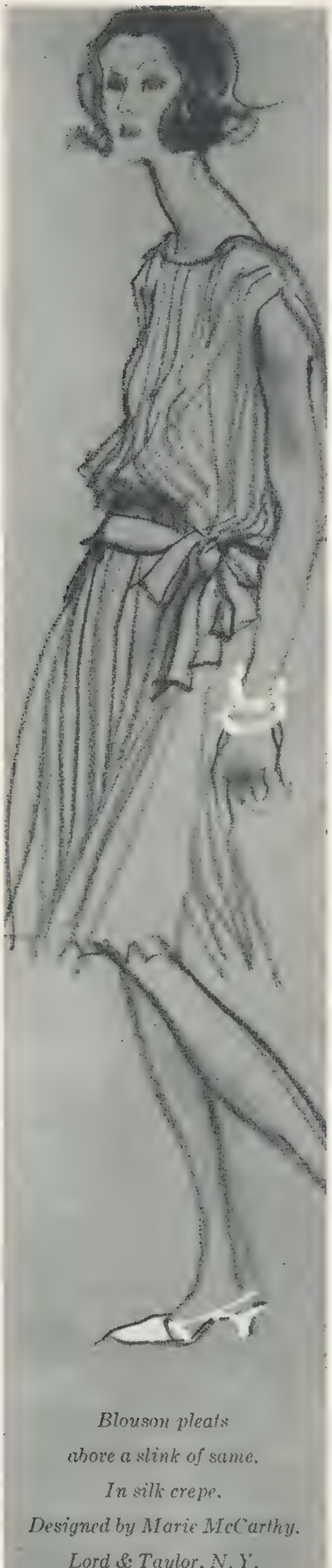
The liquid gold of Italy shines in these two Martini & Rossi sparkling wines—RISERVA MONTELERA and ASTI SPUMANTE. Both are made by the champagne method (fermented a second time in the bottle). The RISERVA MONTELERA is most popular as a pre-dinner wine . . . the slightly sweeter Martini & Rossi Asti Spumante is at its best with dessert or after.

DINNER LIFE . . . Bold flowers in cotton ottoman

BY BILL BLASS FOR MAURICE RENTNER.

The Pomezia cotton, as strong—and as fragile— as the stem of a rose.

All Maurice Rentner fashions included in this Roman Tribute are available after April 15 at BONWIT TELLER, New York, Chicago, Boston, Philadelphia; JOSEPH HORNE, Pittsburgh; THE HALLE BROS. CO., Cleveland; GIDDING-JENNY, Cincinnati; MONTALDO'S, all stores; BATTELSTEIN'S, Houston.



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In silk crepe.
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LARRY ALDRICH

SILVER—
TO HAVE AND TO HURL

A love note with bite . . . to spoons and other shining things.

BY JOAN DIDION

Not long ago, on one of those nights when the fire burns too low and we sit up too late in a kind of delicious paralysis and the conversation (or what passes at that hour for conversation) deteriorates into a parlour game involving private idiosyncrasies, a woman we know admitted a night fear both so specific and so plausible (no knife murderers here, no arsonists with nylon stockings flattening their noses) that it seemed to verge upon the absurd: she was occasionally obsessed, away from home, by the conviction that someone was, at that moment, stealing certain teaspoons which had belonged to her great-grandmother. Not her jewellery, kept loose in a dressing-table drawer; not the few valuable paintings she owned. Only those particular teaspoons —a dozen of them, over-insured at something like $120. That she went to elaborate lengths to hide them did nothing to allay her anxiety. "They aren't a posses-sion," she said stiffly, and rather defensively; "they're a *senti*-ment."

Sentimental value. Most of us laughed, but most of us understood her; remembered, suddenly, the truth beyond the cliché. Among all household possessions, silver is perhaps the least worldly, the most sentimentally valuable; both the least perishable and the most vulnerable. There is something inexpressibly sad about seeing silver jumbled together in the windows of second-hand shops along Lexington and Third Avenues: five julep cups (Where is the sixth? What is the story there?), a vegetable dish initialed "SJM" (Sarah? Sophie? Who marred the lid?), forks and spoons tied together with dirty string, like so much celery. It is rather like going to a tax auction, and closing one's eyes so as not to see the sachets and worn slips still in the drawers of the bedroom chest. *Hepplewhite style, surface burned, as is.* It suggests households broken up, privacies exposed, Christmas dinners no longer remembered; children bereft of their great-grandmother's teaspoons, the continuity broken.

What is silver, after all, but continuity? It is, flatly, worth very little; the ounce of pure silver in a teaspoon costs, on the world market, something under ninety-one cents. We could eat as well with stainless steel; we could pour tea from porcelain. Silver, however, is another story. Our grandmothers bought it; our mothers bought it. We buy it, and our daughters will buy it. In each case, we buy it not only for ourselves but to pass on, a kind of talisman. It is no coincidence that we give silver at christenings, and at weddings; silver stands for nothing more or less than for the wish that those we love will live, as William Butler Yeats prayed that his daughter would live, in "a house where all's accustomed, ceremonious."

Through generations silver remains the same, shining through what our grandmothers called Reduced Circumstances; the evidence of grace in the jungle, the memory of who we are. Fitfully but inextricably, it shines through all our memories, all our dreams: consider the tooth-marked baby cups we use now for cigarettes; the black-coffee spoons our children set out (as we once did) for imaginary playmates; the oyster forks with which the four-year-old insisted upon eating ("Everything about you is *min*uscule," we would tell him; he would laugh); the mangled serving fork, melted in the 1906 San Francisco fire, salvaged by a great-aunt ("Mother's Canton platters in *shards*, your grandfather only God knew *where*"—so the litany went—"but I spotted this fork. I recall it came from Shreve's"); remember the teapots, heavy and awkward, reflecting all the pale rounds of lemon, all the watercress sandwiches, all the Ladies of the Trinity Episcopal Guild in our grandmother's dining room on Thursday afternoons.

Remember the missing spoon that for one week seemed the absurd emblem not only of our careless housekeeping but of all our mortal negligence. Consider the dented bonbon dish, thrown in tears at a gentleman caller who had suggested that our behaviour was less than "mature," a word he had learned, we claimed, from the Overstreets.

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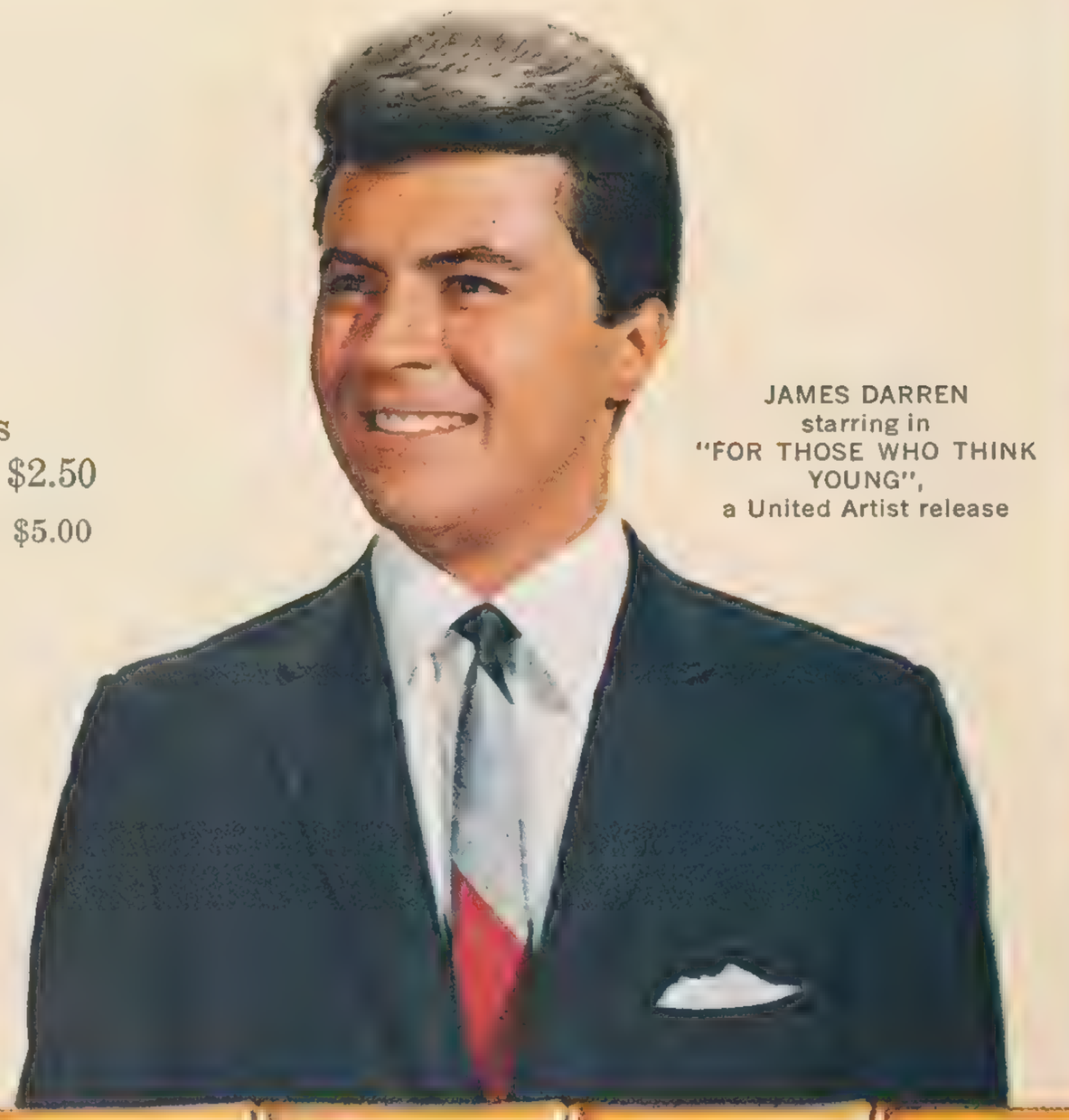
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NEW GOOD MOVE FOR TRAVELLERS:

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"Faites seulement." that Genevese shrug-of-the-shoulder expression meaning "as you like," gives an instant clue to the agreeable beat of Geneva. For travellers on the move to Europe's great cities, the Swiss city of Geneva is a kind of pausing point with an Edwardian nursery charm. Strategic geographically—Paris, London and Nice are less than a jet-hour away—Geneva has the added lure of a soothing place to linger.

Cupped in mousse-white mountains, Geneva spreads around the curve of Lac Léman, where it narrows. There the River Rhône resumes its bubbly-blue course to the Mediterranean. Romantic, with gardens and parks spilling down to the lake, this city even has gentle chimes in the clock towers. The rudest noise may be the shrill peep of fleets of swans.

Note: Cab drivers are well-mannered and leap out to open doors. Banks, tea-rooms, hotels and shops are all close to each other in this not very big city.

When "la bise" that nasty northerly wind blows, clouds clamp down over the lake, mountains, and city like a grey lid. When the sun shines, Geneva glitters.

NEW HOTEL

The new rise in Geneva, the aluminum-windowed box of the Hôtel Intercontinental Genève, stands midway between the city and the airport—ten minutes from either one. At night, from the hotel's Le Carnaval, the red-and-pink supper club on the roof, the lake (streaked with red-and-blue neon reflections, and ringed with white lights as fat as chenille dots) glows like a Luna Park. In the daytime, from the windows in the hotel guest rooms the view reaches to the enormous bulk of Mont Blanc.

To people in Geneva the Intercontinental Hotel's escalator is a big thing. On the second level of the long foyer, called Les Palmiers, a trio plays every afternoon during tea-time. At night, they play in Les Continents, five small candlelit dining rooms separated by henna-coloured draperies. Here: delicious food, especially flambé dishes, and noiseless service.

To handle international meetings, the hotel's panelled ballroom has a built-in translating system as in the U.N. assembly. Unusual in Geneva are the hotel's underground garage and its open-air pool and cabañas. (Single rooms from $10 to $14.)

GOOD ADDRESSES

The new Christian Dior Boutique, smelling strongly of Diorissimo, and painted grey and gilt like the great Paris house, carries a small and ravishing collection of ready-to-wear. There, such things as Paris-made suits, scarfs, coats, sweaters, shoes, evening dresses cost, surprisingly, 15% less than in Paris: the reason, no French taxes. Address: 60 Rue du Rhône, upstairs.

Coiffure & Beauté, a hairdressing salon is like a crowded bird-cage, where the canaries speak different languages. Products have American and European brand names. In a pink room, a pleasant woman gives Elizabeth Arden facials. Telephone 32 46 02 for appointments. Address: 2-4 Rue Bonivard, one block from the lake.

La Bergerie, at 3 Rue du Mont-Blanc, serves hot curries; at tea-time, delicious pastries and bite-size sandwiches.

Georg, a modern well-stocked bookstore, is quickly identified by its glassy façade, number 5 on the Corraterie, the main street, lined with eighteenth-century houses, leading up to the Old City.

The Old Inn, across from the Mont Blanc Bridge on the left bank, is Geneva's answer to Rome's Babington tearooms. Any afternoon around four, its two dark-panelled rooms jam up.

Pavillon des Bergues, the bar and tearoom of the marvellously run Hôtel des Bergues on the lake, becomes in summer a sidewalk café where everybody meets.

Amphitryon, the Bergues's restaurant, serves some of the best food in Geneva in a quiet, unpretentious dining room.

Le Gentilhomme, the softly lit grill of the Hôtel Richemond which has good food and dancing, is among the few gay places in town. A clue to the Richemond's excellent hotel service is its concierge who has a memory like an IBM machine.

GENEVA-LAUSANNE

To go from Geneva to Lausanne is both a cinch and a delight. On the thirty-five-minute run by trains leaving every thirty minutes, passengers ride in a velvety silence beside the lake, past terraced vineyards, villas set in parks, and forests of blue-black fir trees with trunks as straight as telephone poles. Train windows roll down. At station stops, passengers lean out to watch the conductor. his shoulder bag flapping at his knees, give that quick shrill whistle which starts the train.

White lake steamers sail directly from Geneva to Lausanne in about an hour; when they must crisscross the lake to pick up and let off passengers, the sail can be three hours.

Boat and train tickets are interchangeable: first class for either costs $2.25, one-way; second class, $1.65.

This same stretch by car, driving on the new *autobahn*, a dart-direct highway, comes to about fifty-five minutes.

Lausanne's new attraction, beginning April 30, is the Swiss National Exposition.

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VOGUE'S NOTEBOOK

Brazilian brilliance in Rome—an Embassy party at Palazzo Doria Pamphili



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Surf music, Picasso, seventeenth-century frescoes, and a swath of young internationals added zing to this dinner-dance at the Brazilian Embassy in Rome given by Ambassador and Mrs. Hugo Gouthier. At round tables for ten, guests dined under a panoply of frescoes, painted by Pietro da Cortona. (Poussin, Brandi, and Allegrini also lent a hand in decorating this palace on Piazza Navona, built in 1642 for Pope Innocent X.) Now, beside the baroque paintings, hang the Gouthiers' contemporary paintings: Dufy, Miró, Hartung, Soulages, Vieira da Silva. In the ballroom the guests danced non-baroque—hully-gully, samba, and surf, which has rolled from Malibu to Rome. Around four in the morning, footmen in green velvet liveries brought



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on supper: *risotto*, Chianti, and *Pasta e Fagioli*, that wintry Italian soup, solid enough to put waverers back on the floor. As one young Roman said: "We dance very tiring dances." 1. Dinner by candlelight in the Cortona Gallery. 2. Marqués José Luis de Vilallonga, *left*, with Mr. and Mrs. Porfirio Rubirosa. 3. Mrs. Hugo Gouthier, *left*, with Prince Giovanni Pignatelli and Princess Colonna. 4. Mrs. Loredana Pavone, wearing a dress by Capucci. 5. Count Urbano Rattazzi and Mrs. Gaea Pallavicini. 6. *Left to right*, Mr. Federico Forquet, Prince Nicolo Pignatelli, and Donna Marella Agnelli. 7. Donna Alessandra Torlonia Lequio and Mr. Gore Vidal. 8. Mr. and Mrs. Antonio Mayrink Veiga of Brazil. 9. Dancing the hully-gully.



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By Helen F. Porter

A good part of my time as a beauty consultant has been spent studying all kinds of face creams. I've found, as I'm sure many of you have, that while most did some good, none really satisfied me.

But recently, I've been using a face cream that I think is just what women have been hoping for. It's light and greaseless, and its skin-softening emollient formula includes *polyunsaturates*. This is important—because laboratory tests have shown that our skin's supply of moisture-retaining natural oils—polyunsaturates and emollients—actually drains away as we get older.

But this cream puts a supply of oils and emollients, including skin-softening polyunsaturates, right on your skin. Yet it smooths in almost instantly, and never leaves a greasy film on your face, or pillow case.

This product, which is made here at Prince Matchabelli, is called Polyderm Compensating Cream. I wish you'd try it, because I'm sure you'll find, as I did, that with daily use Polyderm moisturizes your skin—gives you a softer, smoother, younger looking complexion.

I use Polyderm every night before bed, massaging my skin for a minute—gently upward and outward right up to the roots of my hair. And every morning, Polyderm goes on first before I make up.

So you can see what Polyderm's emollient polyunsaturate formula will do for *your* skin, I've arranged to have a sample made available. For your jar, just send 25¢, your name and address to me, Helen F. Porter, at Prince Matchabelli, Box 139, Mt. Vernon, N. Y. Polyderm is available at better stores everywhere for $2 to $7.50, plus tax.

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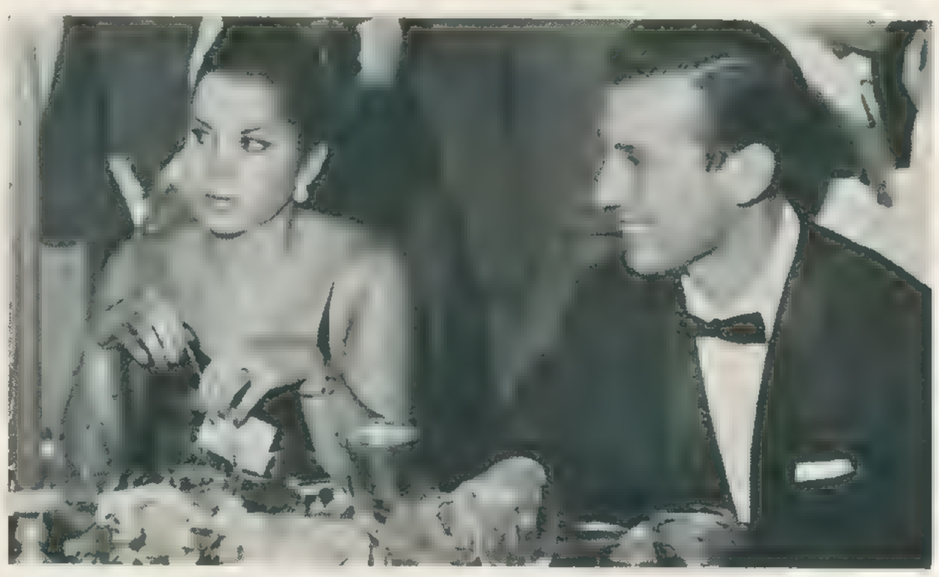
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Comes with handy plastic carrying-pouch. Available at better drug and cosmetic counters. $1.

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VOGUE'S NOTEBOOK

The fun of the tenth-anniversary party of the Castellana Hilton in Madrid



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In a storm of spotlights, a handsome assemblage of Madrileños arrived to celebrate *feliz cumpleaños* for the Castellana Hilton, that high curve of pink brick on Madrid's splendid leafy avenue, Paseo de la Castellana. If the anniversary was the tenth, the cadre was distinctly eighteenth century, with footmen as magnificently costumed as supers in the banquet scene of *Don Giovanni.* In white perukes, brocade jackets, and frothy jabots, they filed into the tapestried ballroom carrying platters of plumed pheasant and blue-flamed dessert —Crêpes Vesubio—high points of the ten-course dinner which began with oysters on seaweed. Although most of the



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six-hundred-or-so guests came from Spain, some arrived from other parts of Europe and from the United States. 1. The famous young Spanish dancer, Maria Rosa, with the famous young Spanish bullfighter, Victoriano Valencia. 2. Footmen carrying trays of plumed pheasant. 3. Mrs. Feli Mendoza. 4. Mr. Francisco Solano and Miss Afan de Ribera. 5. Mr. Manuel Fraga Iribarne, Spanish Minister of Information and Tourism. 6. Miss Natalia Figueroa. 7. Princess Carmen de Hohenloe. 8. Mr. Rafael Peralta, the well-known *rejoneador* (bullfighter on horseback). 9. H. R. H. Don Alfonso de Borbon and Miss Lolita Villanueva.



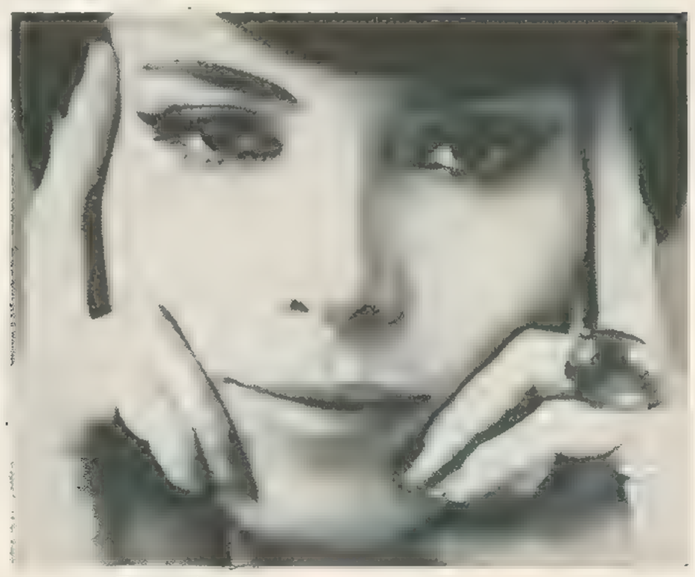
Breathe it deeply...
this fragrance relaxes you

Every time you bathe, add Abano Perfumed Bath Oil to the water and *breathe in* its exotic fragrance. This is not just a scented bath oil. Abano is uniquely *perfumed*...blended to reach full fragrance in the warmth of your bath. As you breathe it in...slowly, deeply... tensions of the day vanish. You step from your bath beautifully relaxed, perfumed with Abano—the fragrance that clings to your skin for *hours*. 1.50—16.50, plus tax.



ABANO PERFUMED BATH OIL by PRINCE MATCHABELLI

THE THINKING WOMAN'S



DRY-SKIN STRATEGY

One day recently in California, a pretty but perturbed young woman swept up to a cosmetic counter. "What" she almost wept, "am I going to do about this impossible skin? I'm one of those people who don't know enough to come in out of the sun. And now, after a month at the beach—look, just *look* at this spooky complexion!"

The Young Woman Behind the Counter looked. True. The complexion facing her certainly had *had* it. Obvious: Third Degree Dry Skin. Lined, aged beyond its years, dry as a ginger snap!

"You've got to think of *something*," said The Desperate Voice. "I'm getting married next Friday!'

The Young Woman Behind the Counter, not one to be caught easily off base (make-up or otherwise) thought for but a single moment. Then, she dived below and produced one jar of a mysterious pink Something.

"Use this as though your life depended on it. Considering your coming marriage, it might. Use it every night after cleansing your face...and again in the morning under powder or make-up base. Don't skip. Don't skimp. It's Saturday. We've got only *6 days* to make you beautiful!"

The upshot of this real life trauma was later when the saleswoman spied a beaming, breathless young woman whizzing up to her counter. Every trace of Third Degree Dry Skin was gone. Her complexion was petal soft and dewy as a daffodil. Her skin looked a good 10 years younger!

"Just see the difference in my skin. Say, what's in That Marvelous Stuff? What makes it so effective?"

That Marvelous Stuff was and is JAQUET MOISTURE BALM.

What's in it is the difference between this JAQUET preparation and every other moisturizer: a deep secret formula of humectants and lubricants working in their own special, *special* way.

Result: your skin stays younger looking, lovelier, livelier *longer*. And devotees write us JMB is the bee's knees for elbows, heels, cuticles and even—knees. So let Time and Temperature do their darndest, The Thinking Woman's beautiful Jaquet complexion goes on and on. Does yours?

Jaquet treatments and cosmetics at Gus Mayer, New Orleans and Baton Rouge, La., and Bloomingdale's, New York City and other fine stores. For store nearest you, write Jaquet Cosmetiques, 539 West 45th Street, New York 36.

(Continued at your Beauty Counter)

(Advertisement)

VOGUE'S NOTEBOOK

A Dutch "Winterfeest" in New York—skating and tulips at Rockefeller Center



1



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3



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Masses of orange, red, and pink tulips, blue hyacinths, and five miniature windmills were flown from Holland to New York for this "Winterfeest," a skating, dancing, and dinner party at Rockefeller Center. From rink-side cafés guests watched a crack skating exhibition by Joya Utermohlen and Scott E. Allen. (Party skaters wore everything from stretch pants to long dresses with white mink sweaters.) Before being posted to London, the Ambassador from The Netherlands and Mrs. J. H. van Roijen acted as honorary patrons of this benefit for the Child Study Association of America.

1. Chain skating at the "Winterfeest." 2. Mrs. van Roijen. 3. H. E. J. H. van Roijen, Ambassador from The Netherlands, with Mrs. John H. G. Pell. 4. Miss Alexandra Moltke. 5. Mrs. Stuyvesant Wainwright II. 6. Miss Sonja Klopfer, Mr. and Mrs. James H. Van Alen, with Miss Lynn Haglund, and Mr. Edward Ross.





Prices slightly higher in the West. Lady Arrow, 1407 Broadway, New York 18.

A shirt style
as radiant as it is relaxed.
Arosheen, the luxe fabric sinuous as silk.
65% Dacron, 35% Avron; with a
predominant yellow, pink or blue stripe.
Sizes 10-18. About $8.

You've never met a lady like

–LADY ARROW–



Lilly Pulitzer is a fashion tycoon.
Lilly Pulitzer is a beauty.

Mrs. Herbert Pulitzer, Jr., has made international news with one brilliant design, her now-famous Lilly. She moves through all her worlds—business, ranching, family and home—wearing Fashion Touch, the lovely, moisturizing foundation by Dorothy Gray.

WITH four seams, two darts—and a genius for color and design—beautiful Lilly Pulitzer revolutionized Palm Beach.

She leads many lives. You may find her packing oranges, directing seamstresses, or romping with her children. Always in a Lilly. Always wearing the unique make-up foundation that moisturizes as it covers, Fashion Touch by Dorothy Gray.

The sun of Palm Beach may be hot and dry. Lilly Pulitzer's day may be long. But Fashion Touch continues to moisturize hour after hour.

It was designed for this one purpose—to continue the same superb treatment you get from famous Secret of the Sea, smoothing and softening. Fashion Touch does all that the most delicate foundation can do, and more. It gives a gentle glow of color while maintaining a subtle matte finish. It gives lasting coverage. In the brightest sunlight or the soft glow of a candle it always looks naturally beautiful.

Fashion Touch brings the blessings of a misty sea atmosphere to dry skin, unlike foundations that must be counteracted by creams and lotions.

Take a few minutes from your busy life to discover Fashion Touch. It is not just a group of claims. Not a fad. Fashion Touch is only a beautifully formulated foundation, made for a lovely lady. $3.00 and $5.00.

Ladies choose 

Dorothy Gray

©DOROTHY GRAY, LTD. 1964

Vista-Cruiser by OLDSMOBILE

Destination: New York World's Fair

Transportation: World's newest Station Wagon!

Leave it to Olds to put extra fun in fair-going! Leave it to Vista-Cruiser to prove the point! Here's a see-all, carry-all wagon that's brand new from Vista-Roof above to vanishing road below! *Up front,* it's all action with up to 290 horses to do the honors. *Down under,* it's all ride with a 10-foot wheelbase and four coil springs to keep you on the level! *Inside,* it's all space . . . over 100 cubic feet in both two- and three-seat models (third seat faces forward, too!). *And in the rear?* Just miles and miles of highway you've left behind! Look to Olds for all that's new... drive the all-new Vista-Cruiser!







SEE ALL THE QUALITY-BUILT 1964 OLDSMOBILES AT THE OLDS EXHIBIT: Ninety-Eight, Starfire, Super 88, Dynamic 88, Jetstar I, Jetstar 88, F-85

'64 OLDS WHERE THE ACTION IS!

OLDSMOBILE DIVISION • GENERAL MOTORS CORP.

Fashion point: Celara Knit in a play of color.
Designer: Catalina.
Fabric: Celara Knit of textured Celanese acetate.
Colors: Aqua, green or navy print and solid.
Sizes: 8 to 18.
Prices: Cardigan, about $18; shell, about $14; skirt, about $13.

Acetate...a Celanese contemporary fiber



Arnold Constable, N.Y. & branches; The Bon Marche, Seattle; Bullock's Westwood, Cal.; D. H. Holmes Co., Ltd., New Orleans & Baton Rouge.

Celanese® Celara®



this is a shoe
changing its mind
about color, with
shu·mak·up®

This is changing any shoe into a completely new fashion hue. And remember: change it with another Shu-Mak-Up color whenever you want to! The original color-coating for leathers and fabrics, Shu-Mak-Up applies as easily as a nailpolish; stays waterproof. 24 Designer Colors make any shoe match any costume, $1.25 a color. Turn these 24 into a color cast of thousands with our Blending Chart. It's free at your favorite store.



VOGUE'S READY BEAUTY

Five for the reveille of tired hair



The coiffure above can afford to be simple. It has nothing to hide. It has, in fact, everything to recommend it for this moment in time: it's thick, clean, fit. It has, in a word, condition, that quality of hair that's getting as much attention as the clarity and texture of skin. No friends of the sly, understated coif are sullenness of hair colour, listlessness of hair spirit. In the interest of counteracting these and other hair detractors, Frances Denney has founded a new family of hair-redeemers meant to reinstate rise-and-shine, indeed even to *in*state it where once there was none. Called New Life, the five condition-directed agents involved are namesakes of Denney's celebrated New Life Beauty Cream, which cream's collection of skin-reviving talents are incorporated into these hair-conditioners—along with a notable addition, the moving fragrance of Interlude perfume. There's a shampoo, with Bi-Nutrio 7 and a lovely lather; a whipped-creamy conditioner with protein that can be used as a hairdressing, too; a liquid cream; an atomizer setting lotion, light and good for touch-ups; a clear, aromatic spray. About the whole quintet we've noticed, in addition to really glinting effectiveness, an unusual easiness of use plus this fact: hair treated to them does seem to last, don't ask us why, longer between shampoos. $3 for each of the five at Altman's; I. Magnin.



A pin is a pin is a pin...



is a rose!

Come. Gather Trifari's fabulous flower pins. Sprinkle Spring over all your fresh fashions... a rose on a lapel, a carnation at the curve of a collar, a poppy at the dip of a decolletage. Plant one wherever you like and watch its wild color bloom. These early blossoms are from Trifari's vast collection of flower pins and coordinated earrings, enamel on golden-toned Trifanium, $3 to $5, plus tax.

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Jewels by TRIFARI®







Can a Little Girl from Bear Creek



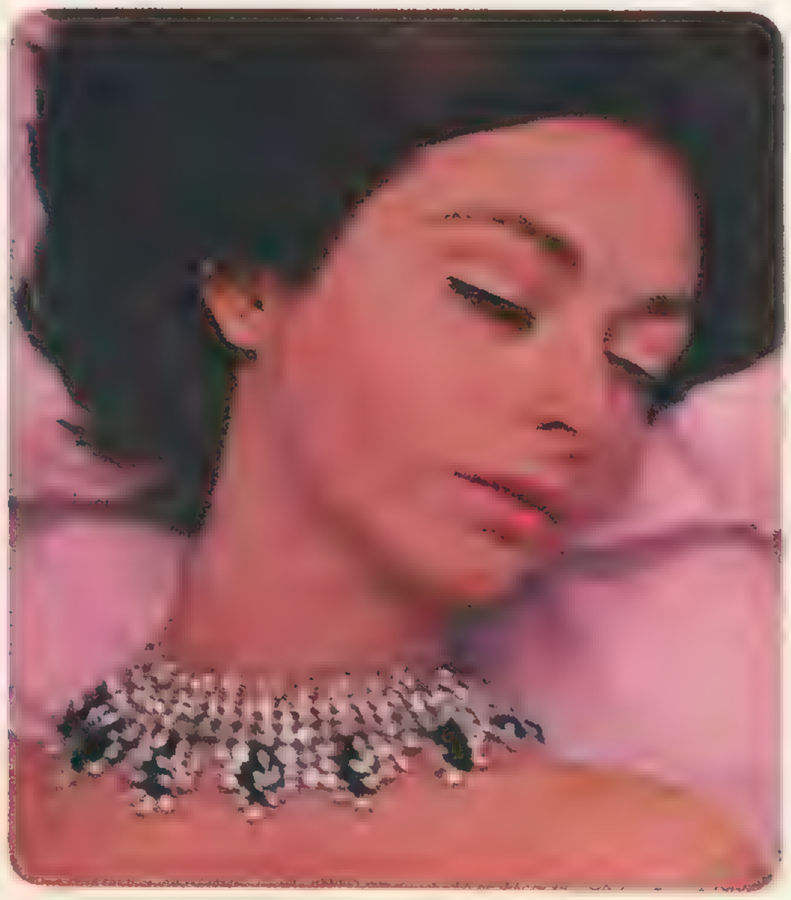




find True Happiness







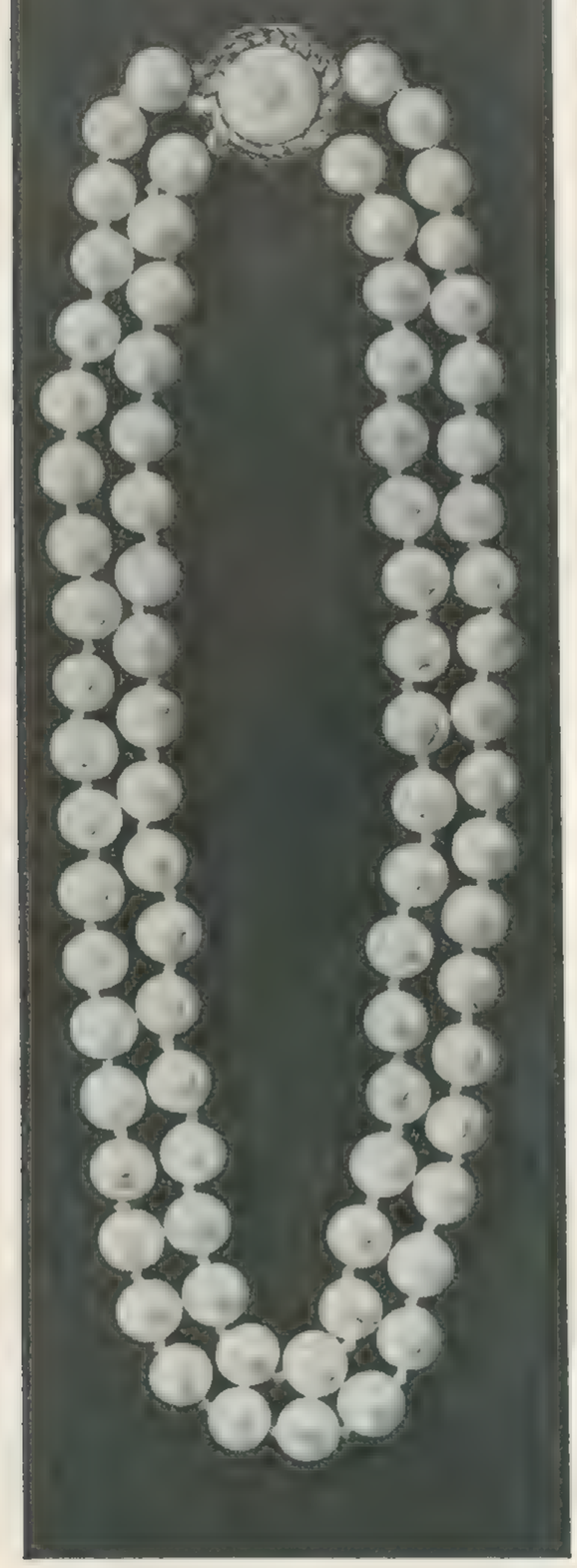
in Diamonds, Emeralds and Fiancées?

Priscilla never dreamed it could happen. But then came the awakening... she was discovered. Today she's an international sensation and her dreams are still filled with Fiancées like these: Top: "Delilah," sparkling strawcloth with a patent side-show. 2nd row left, "Dancer," glimmering strawcloth crossed with patent. 2nd row right, "Jodi," scoop neck dips into vamp. 3rd row center, "Tammy," scooped throat is set for high times. See Fiancées dreamy styles and shades: only $10.95 to $14.95 at stores that understand all the wonderful things that can happen to a girl.

Fiancées

A Division of International Shoe Co., St. Louis, Mo.

THE
LUXURY
LOOK



Royalustre
SIMULÈTTES

SIMULATED
WHITE CORAL

A lustrous white bead with just enough blushing Coral color to compare with the finest quality of the genuine.

One and two strand necklaces in regular and matinee lengths, earrings to match. Priced 4 to 15 dollars plus tax at better stores everywhere.

Also available in simulated jade, turquoise, rose quartz and china white. All beautifully clasped with individual hand knotting.

BY ROYAL OF PITTSBURGH
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VOGUE'S READY BEAUTY

The Paragon Dieter: how she's foiling the scales

CHARLES FITZPATRICK



On the next page there's talk of a Paragon Traveller who goes prepared to do battle with all the beauty snares, including the beguilements of foreign food. We interviewed her about her food behaviour on home grounds, found it even more devious, found her putting her family on a crazy diet that looks as though it's as full of calories as, we learned, it is of nutrients. E.g., breakfast: A mug of hot chocolate with a frothy white topping. Lunch: Potage Saint-Germain with raw vegetables on the side. Dinner: Spaghetti with clam sauce, and, for dessert, a raspberry mousse. Late-night snack: Eggnog ice cream. This amounts to about 914 calories, neatly divided into the proper proportions of protein, vitamins, minerals, and the key is Metrecal beverages and soups, each can worth 225 calories. The hot chocolate is Metrecal chocolate, the frosting whipped egg white. Potage Saint-Germain is Metrecal Split Pea Soup with Ham with snips of bacon for texture, a little additional water to extend. She sauces eight ounces of cooked spaghetti (126 calories) with a half can of Metrecal Clam Chowder heated with white wine. Raspberry mousse is Metrecal raspberry beverage, a half can per serving, stirred up with some gelatin, and frozen. Eggnog ice cream is a half can of Metrecal eggnog beverage, frozen. . . . Among her additional ploys is Metrez-pacho, her name for a "gazpacho" that consists of Metrecal Tomato Soup with snipped cucumber, onion, and pepper added, plus a dash of garlic—well-chilled and served on diet bread. . . . A "vanilla ice-cream soda" is a can of Metrecal plus low-cal soda water and ice cubes. . . . Metrecal with vodka? Not bad, she said, but there she draws the line.

Justin McCarty



Justin McCarty's sleeveless suit in *light and lively colors*, designed by Jody VanAmburgh. Houndstooth jacket and solid matching skirt, textured rayon and silk. Blue, coral, toast. White Arnel triacetate and nylon blouse. Sizes 6 to 16 . . . $40.00.

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for the pleasure it brings!



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PERFUME	$6.00 and up
COLOGNE	$3.50 and $6.00
BATH OIL	$3.50 and $6.00
BODY CARE	$3.00 and $5.50

HOUSE OF EDIN, LTD.
520 FIFTH AVENUE NEW YORK

THE PARAGON TRAVELLER

. . . how she prepares for the beauty snares

You've seen her. She's the one who never misses. Exploring the Temples of Angkor Wat in Cambodia, she's the only woman present who has thought to bring along a freshly-scented handkerchief for dealing with the sometimes overwhelming scent of the centuries. . . . She's the one who remembers an insect repellent for Gaspé gnats, sun screen lotions for Equatorial Africa, a glistening pedicure for Japanese tea-house visiting. . . . She knows that one airborne pitfall of overnight ocean travelling is turbulent coiffure. She makes it a point to have a hair appointment immediately on arrival, rather than before departure—has, for instance, the Elizabeth Arden salon in New York get her set up by cable with the Elizabeth Arden salon in London. . . . She's the one to whom it occurred to take aboard the plane a small supply of measured-calorie wafers to eat instead of the headier, heavier fare that's sent around. . . . She's the one who has taken the ravel out of travel—and got it down to a T.

She has theories, of course—one, out of her travel collection, has to do with eyes. Because she finds that too much sun in the eye diminishes the ability to see colour, she takes a super-dosage of Vitamin A (we assume she's let her doctor, and the FDA, in on her findings). She carries eye drops, naturally. When she needs liquid to apply her cake mascara, she's apt to use a drop of her eye drop lotion to dampen the mascara brush. She takes not one pair of good sunglasses, but two pairs—in case the first pair is damaged somewhere along the line. . . . During siesta time, she rejuvenates the eye area with eye compresses—and she holds that siestas were *not* designed exclusively for the natives.

She sleeps like a cat at home, but she's a travelling insomniac. Whether it's church bells, the sea roar, or a cock's crow, it makes her flinch. She doesn't have to go out and buy ear plugs in a foreign language. They're small; she takes several in her handbag.

In Paris, Rome, Madrid, Stockholm, she has a go at assuming the look of the country with a local make-up master. But she has a full set of make-up with her—more than she would apply in one sitting at home. Feeling that travelling time is experiment time, she uses her leisure to try new effects. . . . In places where the sun is mad—in Morocco, for instance, where it bounces off white buildings, she wears almost impasto make-up by daylight, lighter fare for evening. . . . Exposed to the deceptive, air-cooled sun while tearing around in an open car, she's the one who's laid on the sun screen extra-thick on her nose, her arms. . . . Before applying fresh lipstick, she cleanses her lips thoroughly with a cleansing pad several times a day because dry climate and dust parches—and because she feels that a fresh looking mouth is as important as clean skin, wears lipstick better.

A wig box is a part of her luggage. A weekly news magazine to the contrary, she knows that hairpieces are in because they work—and probably always will. . . . In cities where she has no preferred hairdresser, she asks her hotel to direct her to a good one (and usually learns the good one's right in the hotel). She has with her her own haircolour and rinses, and because she's especially taken with a coiffure at which she and her hairdresser at home have arrived, she brings a set of roller directions; "four medium-sized rollers diagonally across the front" helps a stranger-to-her-head enormously. . . . If she goes to a hairdresser in a Moscow hotel, she has her interpreter write out specific instructions—right down to "lather three times, rinse twice at end." She brings her own net, her own dryer. (Her chignon froze one evening on its way to the Bolshoi Theatre after an experience with the Russian drying system). . . . And she never fails to carry her own hair spray because European hair sprays tend to be lacquer, lacquer, lacquer.

For lather-reluctant hard water—e.g., Paris, Athens—she's prepared with a water softener, special hard-water soaps, bath oils. For emergency water situations, she's the one to have on hand an immersion heater, coffee-type, to warm up at least a sinkful of water.

Although she's a weight-wary one, she seems to be eating as much of cunningly-contrived foreign food as her more reckless friends. Actually, she's thought it all out beforehand—the way to take advantage of the lo-cal local food.

In Italy, she loves the vegetable mélange of minestrone, goes easy on the Parmesan. On the Mediterranean, she favours bouillabaisse, conscious that the only real offender in it is a smidgeon of olive oil. Indeed the sea creatures everywhere are sought out by her in the interests of her figure. Dublin Bay prawn in Ireland. In Spain, *percebes*, pink-meat goose barnacles with crabmeat flavour. In England, oysters; Scotland, trout; Nova Scotia, salmon; Maine, lobster; Newfoundland, cod fresh from the Grand Banks. . . . She fruit-tests rather than dessert-tests—takes the melons of Greece on a picnic with goat cheese and dandelion salad; tries out the breadfruit and the papayas of the Caribbean. . . . Motoring in the U.S.A. and Canada, she stores in the trunk a supply of measured-calorie soups and drinks—heats cans of Metrecal clam chowder in the rocks of a sunny Cape Ann beach for a seaside picnic. . . . In France and Switzerland, while her companions are tasting the *vin du pays*, what do you suppose she's doing? Tasting the local bottled water, chilled and zinged with a bit of lemon, wouldn't you know it?

THE MOST LUXURIOUS COVER-UP OF ALL ISN'T MINK, DARLING...



IT'S PAN-STIK MAKE-UP!

This is the story of the most creamy, most flawless, most luxurious of all make-ups: PAN-STIK.® Rich and soft as the most pampered of minks...non-drying PAN-STIK touches on easily from a unique swivel-stick,



covering every flaw, every uneven skin tone with subtle color. It applies just as lightly as your fingertips wish...with a lush perfection that simply begs for compliments. Do you crave the luxury touch? This is it. PAN-STIK.

FURS BY RITTER JEWELRY BY DAVID WEBB

MAX FACTOR

the authority in the exciting world of beauty

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BEAUTY CHECKOUT

Flawless make-up—new zip code

Some months ago in London, we held what was for us a fascinating conversation with a lifelong beauty whose past included modelling in the 1920's for a celebrated couturier, and whose present holds nothing but joyful vistas—gardens, cloisonné bowls, enchanting English grandchildren. "The trouble with the so-called beauties of today," she said, snorting delicately, "is that they won't take any pains with their make-up. They have no patience." Urged to tell further, she went on about the hours the great beauties of her day spent daily in putting on their make-up—thin, thin veneers of base, followed by a series of fragile fluffings of face powder, each step scrutinized, dusted, and topped by another delicate coating. The process took an hour, she said, and it lasted for many hours. "That's what *I* call proper making-up." We were reminded of her views recently when we had occasion first to witness the look that results from the use of Revlon's new Ultima II Makeup Series—and then to clock with a stop-watch the application of same. As face-perfecting a make-up as we have ever seen, it goes this way: a light glossing with cream foundation, a fast fingertipful of an apricot-brick cream rouge, a pressing-on of loose powder. Flexible, smooth, lasting, and un-made-up looking in any light, this "careful" make-up takes something like twenty seconds to apply, all told. (To see how it looks, see the cover of this issue as well as page 172.) Note: Ultima II will make its first appearance in the shops in the U. S. A. this very week . . . and we can't wait to see the expression in a pair of China-blue eyes when it gets to London. . . .

"Loofah"—by the yard

Anyone attuned to the upswing in sauna life might have predicted this: the brisking-up idea behind the little loofah sponges or loofah-palmed bath mitts we've known and loved for years, might be extended to sauna size. Shaped like big bath towels, and in somewhat the same range of colours you'd expect bath towels to be, there are now some 60″ by 30″ bath towels that feel like a loofah slightly tamed. Actually of linen terrycloth, the towels were designed in Finland by Ritva Puotila for Dansk, and their every little warp and woof prickles with a stimulating message. Even if you don't sauna systematically, the sauna beauty towels apply: they'll provide a brisk body rub before or after bath or shower. . . . If you do lead the sauna life, however, there's some further news: John Hills, deviser of the famous exercises shown by NBC-TV to the nation, has now worked out a special series of exercises to do en sauna—obviously they'd have to be rather supine in nature, and not too taxing for a body that's simultaneously enduring heat in the upper registers. . . .

Hair—feelings of inferiority

Whether it's curlier (as in Paris right now), or less curly (as in most of the U. S. right now), if hair feels wrong to the touch—feels wood-like or gelatinous when wet, and wiry when dry—there's a simple explanation: it just isn't good hair at present. Touch is one of the tests of hair health. There's always the possibility that it never *was* good hair. Or the possibility that it's been made ungood by drastic processing—which no woman in her right mind is going to give up, no matter what, if at the same time the process delivers benefits that matter. Some bleaching, some straightening, some kinds of waving may "damage" hair in terms of touch, but help so immeasurably in a woman's overall look that they must be continued. And this is when it pays to know about the instant conditioners. A breed quite apart from cream rinses, the instant conditioners are protein rinses—and they help make hair pliable, combable, but without loss of either spirit or longevity of set. Although we've reported the instant conditioners as they've come along, we probably haven't noted this: Clairol's instant Condition now comes in a plastic travel bottle. . . . Bio-Cur combines both protein conditioner and wave-set. . . . L'Oreal's Kirone has devotees in salons across the country, a good thing for hair that moves. . . .

Your Rexall Cosmetician says

"Let me show you NEW WORLDS OF BEAUTY"



DOES YOUR SKIN NEED A NEW LEASE ON YOUTH?

FOUND — A RADIANT COMPLEXION

AWAKEN YOUR HAIR'S SLEEPING BEAUTY

YOUNG BEAUTY PROBLEMS — A RESCUE PLAN AND A LOVELY TREAT

SEE THE COSMETICIAN IN YOUR Rexall DRUG STORE, THE STORE WITH THIS SIGN

Let me show you



THE NEW WORLD OF



Treats and Tricks ON SKIN CARE

The neatest trick of all is to know your own type of skin—and the care you give it is the *greatest treat* in complexion beauty. Here's a quick guide.

Dry skin tends to flake, chap, roughen easily. Needs treatment to replace lost oils and moisture, prevent further loss.

Mature dry skin is like dry skin only more so. Requires the same type of pampering.

Oily skin looks shiny, tends to have large pores, blackheads. Needs deep cleansing.

Combination skin tends to be rough and flaky on cheeks, outer areas; oily at nose, chin, forehead. Needs dry skin treatment plus special cleansing on oily areas.

Normal skin usually has fine, clear texture. Needs attention to prevent dryness which may occur with age.

Up, up, up is the way to work when applying creams and lotions—and do be gentle! Down strokes, or a heavy hand just create lines and sags. Here's how to treat each area of your skin—using gentle massage to rev up circulation, help firm. *Throat*—start at base, use upward, outward circular motion. *Mouth*—start at center of chin, work out and up to center of upper lip. *Cheeks*—start at chin, work up sides of mouth to nose, then work up and out over cheek bones. *Forehead*—work upward, one hand following the other. *Eyes*—make a circle, starting at outer corner, working under and in towards nose, then out over lids.

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THE STORE WITH THIS SIGN

SKIN BEAUTY
by REXALL



Does your skin need a new lease on youth?

TRANSCENDA

This new star of the Cara Nome treatment line transcends everything you've dared hope for. Light and delicate in texture, it is pleasant to use, easy to apply, quickly absorbed—yet abundantly rich in beauty benefits. Its blend of rare oils, rich emollients and precious moisture is a near duplication of substances that help make young skins look young—substances that drain away with the years. This truly unique night cream actually attracts moisture from the air to your skin. $3.50

REFRESHER COURSE— THE SKIN TONERS



SKIN FRESHENER
So gentle, even the driest skin will love it! Use it after you cleanse, to refresh and rinse away every trace of cream. $1.00, $2.50

ASTRINGENT
Tingling and stimulating, to use on oily skin, and oily areas of all skin types. Helps cleanse pores, remove excess oils. $1.25, $2.50

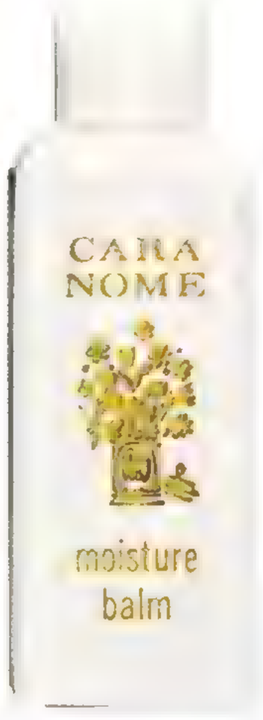
FOUR WAYS TO SOFTER SKIN



NIGHT CREAM
Dry or aging skins will luxuriate in this rich-bodied cream that helps lubricate and soften. Massage it in, oh so gently, at bedtime. $2.00, $3.00



HORMONE CREAM
Here's a cream especially for mature dry skins. Its richness is fortified with estrogenic hormones to help retard the effects of aging. $2.50, $3.50



MOISTURE BALM
Moisture, Nature's richest gift to the young, is carried into your skin by this non-greasy softener. A daytime protector for all skins; nighttime softener for young skin. $2.00



MOISTURE CREAM
Feather-light, yet rich and creamy! Fine oils, as well as youthful moisture, are carried into your skin and held there, to help soften it. $2.00

CLEANLINESS IS BASIC TO BEAUTY

DEEP CLEANSING LOTION
Put it on like cream, rinse it off like soap! This deep-cleanser is greaseless and non-drying—good for any skin, perfect for young oily skin. $1.00, $2.00

CLEANSING GRAINS
What every oily skin needs! Mixed with water, it helps dislodge blackheads and free pores of deep-down dirt, impurities. For oily areas of all skins. $1.25

COLD CREAM
Love the feel of a rich-textured cleanser? This one really does a superb job of removing make-up and dirt—softens while it deep cleans, because it contains rich emollients. $1.50, $2.50

CLEANSING CREAM FOR DRY SKIN
Pretty soft! A deep-penetrating cleanser that helps moisturize and soften skin, while it removes dirt, make-up. Fluffy and light-textured, rich in beneficial emollients. $1.50, $2.50



all prices plus tax



Let me show you THE NEW WORLD OF MAKE-UP by REXALL

Treats and Tricks ON MAKE-UP

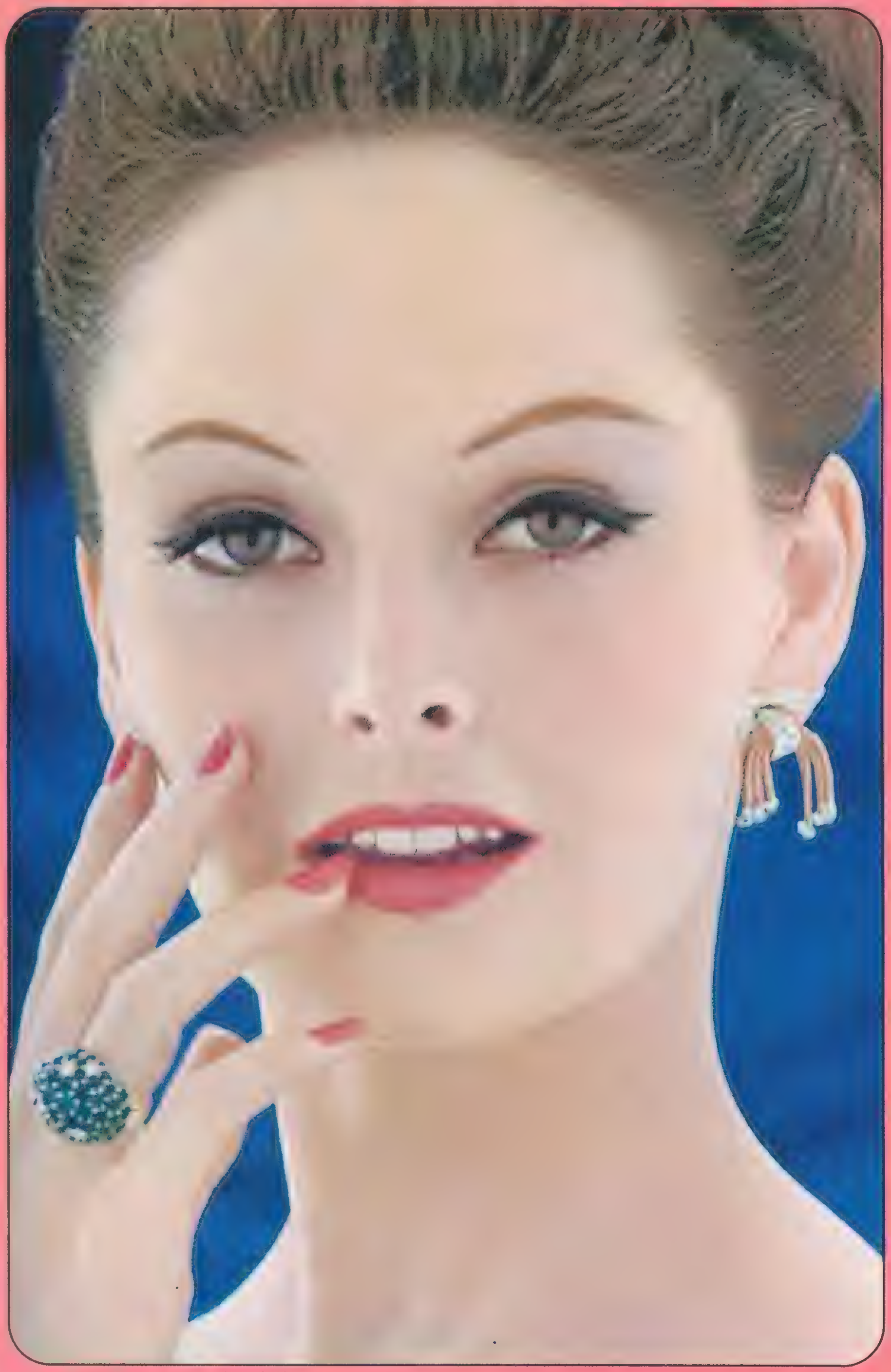
Glamour-eyes! Don't miss a trick—and treat yourself to a whole new look. *Feather-stroke your brows* with pencil, as if you were sketching hairs—make a whole new shape if you like. *Pat powder over eye-shadow* for greater staying-power. *Play the nicest tricks with eye-liner*—draw an eye that's round and innocent; elongated and glamorous; up-tilted and mischievous. 'Widen' close-set eyes by lining outward from the center of the lid (instead of the inner corner); 'enlarge' small eyes by lining with brown or gray (black gives a closed-in look). *The finishing touch, mascara,* makes your eyes seem wider if applied to the outer half of the lashes only.

Little light lies. Marvelous, the tricks you can work with light—and shadow. A lighter-than-usual foundation emphasizes cheekbones, 'brings out' a small chin, erases shadows under the eyes. In reverse, you can de-emphasize too-prominent areas (jawline, for instance) with a darker foundation. Lips seem fuller when you use a lighter lipstick in the center; blend to a darker outer shade. To narrow a full mouth, use the darker shade in the center.

Foundation for loveliness is the right make-up base. Sallow or olive skin warms up with a rosy foundation, cheek tint; a too-ruddy complexion cools down with a creamy beige or rachel base.

Nail know-how. For strength, keep nails square at the base, round off just the tips. Polish is a strengthener—use it under nail tips as well as on top.

SEE THE COSMETICIAN IN YOUR Rexall DRUG STORE THE STORE WITH THIS SIGN



Jewels by Kior, Inc., Beverly Hills, Calif.

A COLOR WARDROBE FOR LIPS AND NAILS



MORNING MIST LIPSTICK—shades of fashion! Eleven heavenly colors, including two brand new shades just born for Spring, 1964—Pale Poppy and Geranium Pink. One lipstick just doesn't do the trick any more, you know—you need a wardrobe of shades for your wardrobe of fashion. And Rexall has them! Subtle pales to wear with pastels (or a glowing suntan!)...lively sun-colors that add glow to yellow, orange, beige... radiant reds to wear with rich, dark colors. And the special Morning Mist formula is moisturizing—imparts luminous color to your lips, protects while it beautifies! In elegant Golden Guardian case, $1.25. Refills, 75¢

MATCHING NAIL ENAMEL is a new Rexall product—a long-lasting polish that helps protect your nails while it adds glowing color. In the same eleven fashion-harmony shades . . . plus Clear, and Platinum (to add a frosted effect to any enamel color). Base Coat also available. Each 75¢

FOUND—A RADIANT COMPLEXION!

RADIANCE FLUID MAKE-UP
Double treat in a tube! Powder and foundation all in one, for a naturally radiant matte finish look. Moisturizing to prevent dryness. $1.50

RADIANCE LIQUID MAKE-UP
A glowing base to use under powder. Moisturizing, it won't dry skin. $1.50

RADIANCE CHEEK TINT
For that lovely blush of color—fluid rouge in a tube. One basic shade harmonizes with every skin tone. $1.00

RADIANCE COMPACT MAKE-UP
Your complete make-up, powder and foundation in one—yet so delicately light-textured, you can use it as a touch-up over foundation! In plastic case, $1.50. In the refillable Golden Radiance Case, $1.75, Refills, 75¢

RADIANCE FACE POWDER
The perfect finish! A finely-blended powder for a soft, natural look. $1.50

RADIANCE PEARLED FACE POWDER
A luxurious new powder that adds a translucent, pearl-like glow...softens lines and shadows. It gives your complexion a glow of pearly perfection, even under artificial light. $2.00

SWEET HARMONY—the Radiance Group (except Cheek Tint) comes in 6 lovely shades: In the Pink, Medium Rose Rachelle, and Rose Beige are pink-rosy tones; Naturelle, Light Rachelle and Suntone the beige-rachel family.





STROKE OF GENIUS EYE-GLAMORIZERS

BRUSH-ON MASCARA WAND
For instant beauty! Makes your lashes look much thicker and curlier, while it adds rich color, with automatic ease. Refillable, too. Comes in Black, Blue, Brown, Green. $1.50. Refills, $1.00

EYE SHADOW STICK
Sparkles your lids with lustrous color, seems to add depth to eyes. Creamy but firm, goes on with one stroke. Turquoise, Amethyst, Blue, Green, and two new shades—Brown and Gray. $1.25

EYELINER AND BROW PENCIL
To frame your eyes with color. Incredibly fine-point liner in Black, Blue, Light Brown, Dark Brown, Charcoal, Green. 75¢

AUTOMATIC EYEBROW PENCIL
A self-sharpener that's refillable. In naturally-lovely Black, Light Brown, Dark Brown, Charcoal. $1.50. Refills, 50¢

all prices plus tax

Treats and Tricks

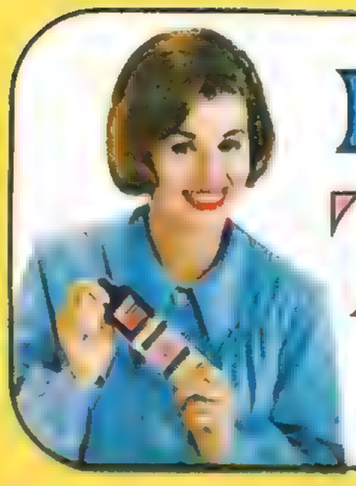
FOR LOVELIER HAIR

How to succeed in coloring without really trying! It's no trick, once you decide just what *kind* of change you want; and pick the right product to make it. Want a livelier loveliness, without drastic change? A *temporary coloring* can add lustrous red or golden highlights; or tone down brassiness—depending on the shade you choose. Want to blend in a smattering of gray? Special *temporary colorings for gray hair* do the trick—also make gray or white hair lovelier. Feel like a dramatic change? Pick a *permanent coloring*—it will even cover gray completely. Want a fling as a blonde, or the lighter shade you had as a child? A *hair lightener* will lighten a little or a lot, depending on how long you leave it on (but it won't *add* color, nor will it cover gray). *Points to remember:* lighter shades are younger and more flattering than darker ones; color-chart shades are done on pure white hair, will look different on your natural color.

The kindest cut of all is the one that takes into consideration the *type* of hair you have, as well as your face-shape. Thin or fine hair, for example, responds well to a blunt cut that adds thickness. Hair with spring takes to a brush-up coiffure, shorter at the nape, and longer on top. Dry hair gets a new lease on life when it's cut short, so natural oils have less ground to cover, do the job better.

Got a problem? If your hair is dry, unmanageable, has split ends, there's no easier way to help it than a home conditioning treatment. Before you shampoo, apply a good hair conditioner to hair and scalp; cover head with loose shower cap and leave for one hour—or use a home hair dryer to help it penetrate.

SEE THE COSMETICIAN IN YOUR Rexall DRUG STORE THE STORE WITH THIS SIGN



Let me show you THE NEW WORLD OF

HAIR BEAUTY
by REXALL

AWAKEN YOUR HAIR'S SLEEPING BEAUTY

CONTROLLED-ACTION SHAMPOO
Natural oils stay in, dirt comes out, with this creamy pink shampoo! It's buffered, so it never overcleans. So economical, too—just a little gives a rich lather. One sudsing does as much as two with ordinary shampoo. $1.75

SHEEN 'N' SHIELD RINSE
Wouldn't you love to have hair that's gloriously lustrous and smooth? Just try this foaming cream rinse! It gives hair more body, makes it easier to manage. It's a time-saver—replaces a second shampoo sudsing. $1.75

MOISTURE GUARD CONDITIONER
Umm, a flowing cream rich in beneficial oils yet never sticky or greasy! It helps restore and sustain your hair's natural moisture balance, preserve its elasticity. For daily grooming, pre-shampoo conditioning. $1.75

CRYSTAL-CLEAR HAIR SPRAY
No dulling "hair-spray film" when you use Crystal-Clear! It has no lacquer or "goo" to darken your hair. And it's anti-static, so it can't attract dulling dust and dirt—your hair actually *looks* cleaner longer! $1.75, $2.50

STAR-SHINE HAIR GLOSS
Your hair's gleaming highlights will show you why we call this spray-on hair dressing "Star-Shine." It's not a holding spray—just adds a glow! Delicate oils make it specially good for easily matted color-treated hair. $1.75



CHANGE YOUR HAIR COLOR —A LITTLE OR A LOT





Here's glorious permanent color that won't wash out! Color Glory conditions your hair—lightens as it colors to give a livelier, lovelier look. And it's buffered to prevent color build-up when you touch-up! 12 rich shades give you lots of choice; any one will cover gray completely. $1.50

ACCENT YOUR NATURAL COLOR WITHOUT DRASTIC CHANGE



New hair drama—the temporary way! Color Accent lasts through several shampoos—highlights and glorifies your own natural hair color. Won't rub off! Special Color Accent for Gray Hair blends in mixed gray without going orange; dramatizes gray or white hair. 14 shades. $1.50



TAKE A FLING AT BEING BLONDE

To lighten slightly (maybe a return to your childhood shade), or a lot, Creme Hair Lightener is the easy way! Permanently lightens up to 10 shades in 1 application; gives more even results because the whipped cream formula won't drip, run. Has rich conditioning oils. $1.50

all prices plus tax



Let me show you THE NEW WORLD OF YOUNG BEAUTY by REXALL

Treats and Tricks FOR YOUNG PROBLEM SKIN

Face to face with a troubled complexion? Don't despair. There are new treatments that are a real treat to use—and some basic rules to follow that can point the way to a lovelier skin for the rest of your life!

Clean start! Nothing, but nothing helps like cleaning your face often—with a special rinse-off cleanser that treats your skin gently, yet penetrates deeply. And don't forget—part of the cleaning process is spanking-clean towels and wash cloths; clean hands and powder puff; clean scalp, too. An oily scalp can aggravate even care-free skin, so shampoo frequently with a special medicated shampoo.

Diet's double bonus—prettier complexion, prettier figure. The biggest blemish-causing bogey seems to be chocolate; but oily or greasy foods (like nuts, cheese, pork, shellfish) get the blame too. Your best bet, on all counts, is a balanced diet: fresh fruits and vegetables, lean meats, skim milk. And don't forget water—6 to 8 glasses a day, please!

Don't put the squeeze on—blackheads, that is. Infections can spread at a touch. The trick is to steam your face at night with a hot cloth, then apply a medicated cream.

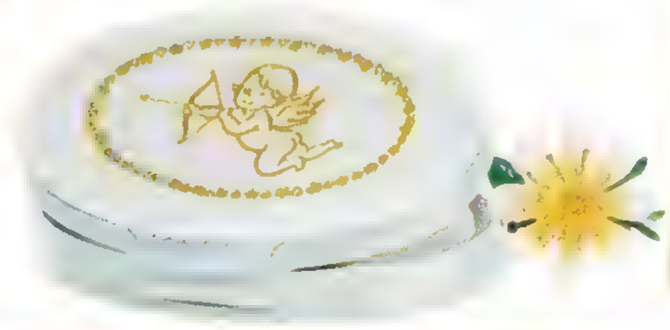
Make-up makes sense—when it's medicated. It actually helps protect your skin and pores from dirt and grime. And while minor blemishes are being helped to heal, you'll feel much prettier, have more fun and forget your problems.

SEE THE COSMETICIAN IN YOUR Rexall DRUG STORE THE STORE WITH THIS SIGN



A LOVELY TREAT FOR A TROUBLED COMPLEXION

MARVALOVE MEDICATED PRESSED POWDER
Love that Marvalove! And that soft matte finish, that beautifies while it helps heal, conceal and prevent minor blemishes. In Natural, Light, Medium or Dark. $1.50



MARVALOVE MEDICATED LIQUID MAKE-UP
Umm, the flawless, natural-looking coverage you get—all the while mild medicants help hide and heal break-outs. 4 Marvalove-ly skin-tone shades. $1.50

MARVALOVE MEDICATED SPOT STICK
On-the-spot coverage for minor blemishes! Antiseptic to help heal as it conceals. Use alone or with other lovable Marvaloves. Same 4 shades. $1.00



RESCUE PLAN FOR YOUNG SKIN PROBLEMS

MEDICATED CLEANSING LOTION
Goes deep, deep down to remove excess oils and help clear clogged pores—then rinses off! Antiseptic, delicately scented. $1.00





MEDICATED PORE LOTION
How refreshing! Use this clear liquid after cleansing to refine pores, so skin looks smoother. Has healing Allantoin. $1.00

MEDICATED SHAMPOO
Lots of skin problems start with a too-oily scalp! This golden liquid combats dandruff, oiliness; inhibits spread of bacteria. $1.00





MEDICATED TREATMENT CREAM
No one will guess when you use this flesh-tinted, greaseless cream—yet it helps heal blemishes, helps prevent infection. $1.00

all prices plus tax



1720-1793

Cup by Wm. Moulton III

The oldest continuous tradition of silvermaking in America, that of the Moulton family of Old Newbury, Massachusetts, began over two hundred years ago—and was continued in a direct line by their successors, the Towles.

1744-1816

Tablespoon by Joseph Moulton III

A veteran of the Revolutionary Army, and the third Moulton silversmith, Joseph III taught his sons the craft of great design. Because there were no banks in Colonial America, surplus coins were made into silver objects.

1768-1824

Teapot by Ebenezer Moulton

An example of the enduring beauty of fine silver, this teapot was designed by Ebenezer, one of the four sons of Joseph III. Towle silversmiths are still located in Newburyport where Joseph III taught his sons their fine craft.

1784-1840

Cream Pitcher by Abel Moulton

The Moultons created not only beautiful presentation silver pieces but also classic everyday objects. This great tradition of beauty and perfect utility was carried on by a brilliant young Moulton apprentice, Anthony F. Towle.

1865

Butter Knife by Towle & Jones

The Towles carried the spirit of the Moulton silversmiths into a new century. The same quality, the same grace and craftsmanship continue to distinguish the oldest and proudest tradition in American silver, that of Towle.



Charlemagne

Towle Sterling Silver Knife–1964

THE TOWLE tradition was born two hundred and seventy-four years ago in Newburyport, Massachusetts. It flourished because it produced beautiful and *useful* objects. This was true in 1690. It is true today.

When you choose your Towle Sterling, remember that this is a possession that will gain added beauty through time and daily use. Use it for great dinners—but use it for family suppers, too. Put it in your dishwasher, for Towle is as practical as it is beautiful, and sterling regularly used requires little polishing.

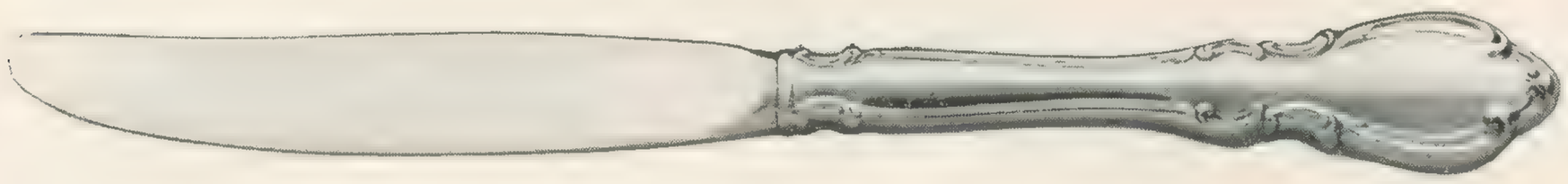
Take time to study the varied loveliness of Towle. Above all, touch and feel it. Test its finely balanced weight, see the perfection of intricate design, the graceful shapes that only the oldest silvermaking tradition in America could give. Choose Towle leisurely, with love and with care, for the pattern you select will be, like its predecessors for two hundred and seventy-four years, a thing of constant beauty.

TOWLE SILVERSMITHS

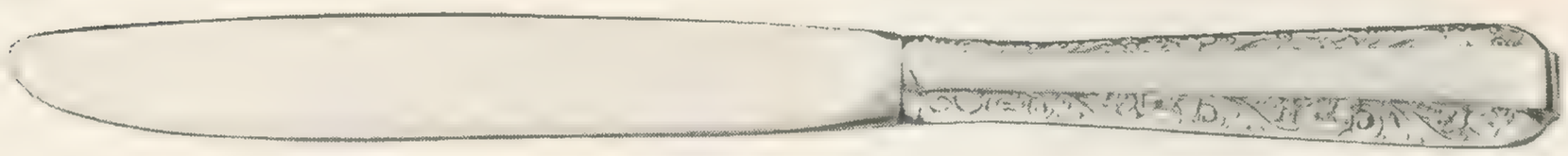
Please turn page to see nine additional Towle patterns (cont'd)

©Towle, 1964

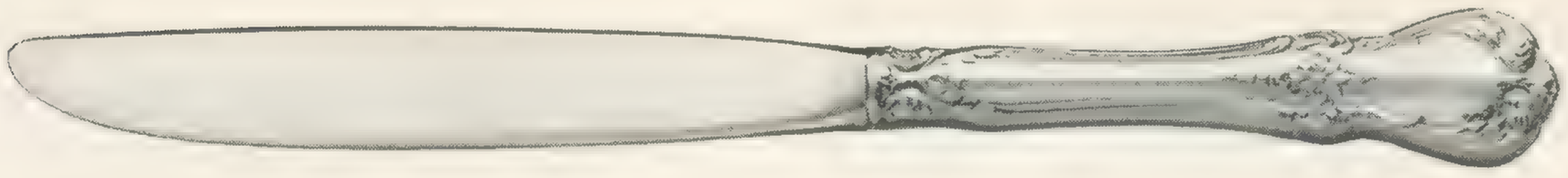
Towle Sterling Silver Knives–1964 (cont'd)



LEGATO. One flowing curve borders a pattern of such serene grace that it blends with equal beauty with cotton or fine damask.



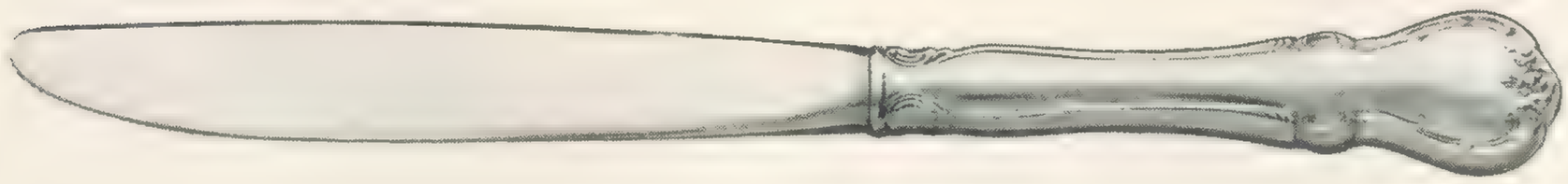
CANDLELIGHT. Only the centuries of tradition that are Towle could create this—a beam of silver cast upon 18th century brocade.



OLD MASTER. A romantic revival, the forms of the Early Victorian era are captured in a pattern of delicate restraint and gentle dignity.



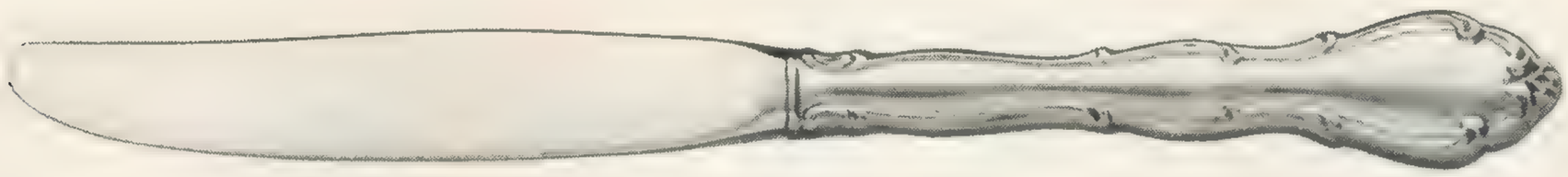
KING RICHARD. Timeless elegance, framed in curling leaves and ornamented with a noble shield, a pattern of distinguished richness.



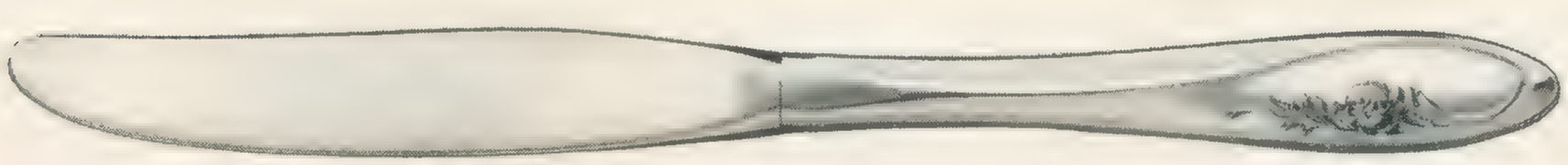
FRENCH PROVINCIAL. From the past—its graceful fiddle shape. For the present—its delicate simplicity, for day after day of gracious living.



CRAFTSMAN. A triumph in pure line destined to become tomorrow's heirloom. Silver, tapered, faceted and perfected in a great tradition.



FONTANA. The curving arcs of Italian Provincial will blend with any décor. Its slender outline will remain lovely to the eye always.



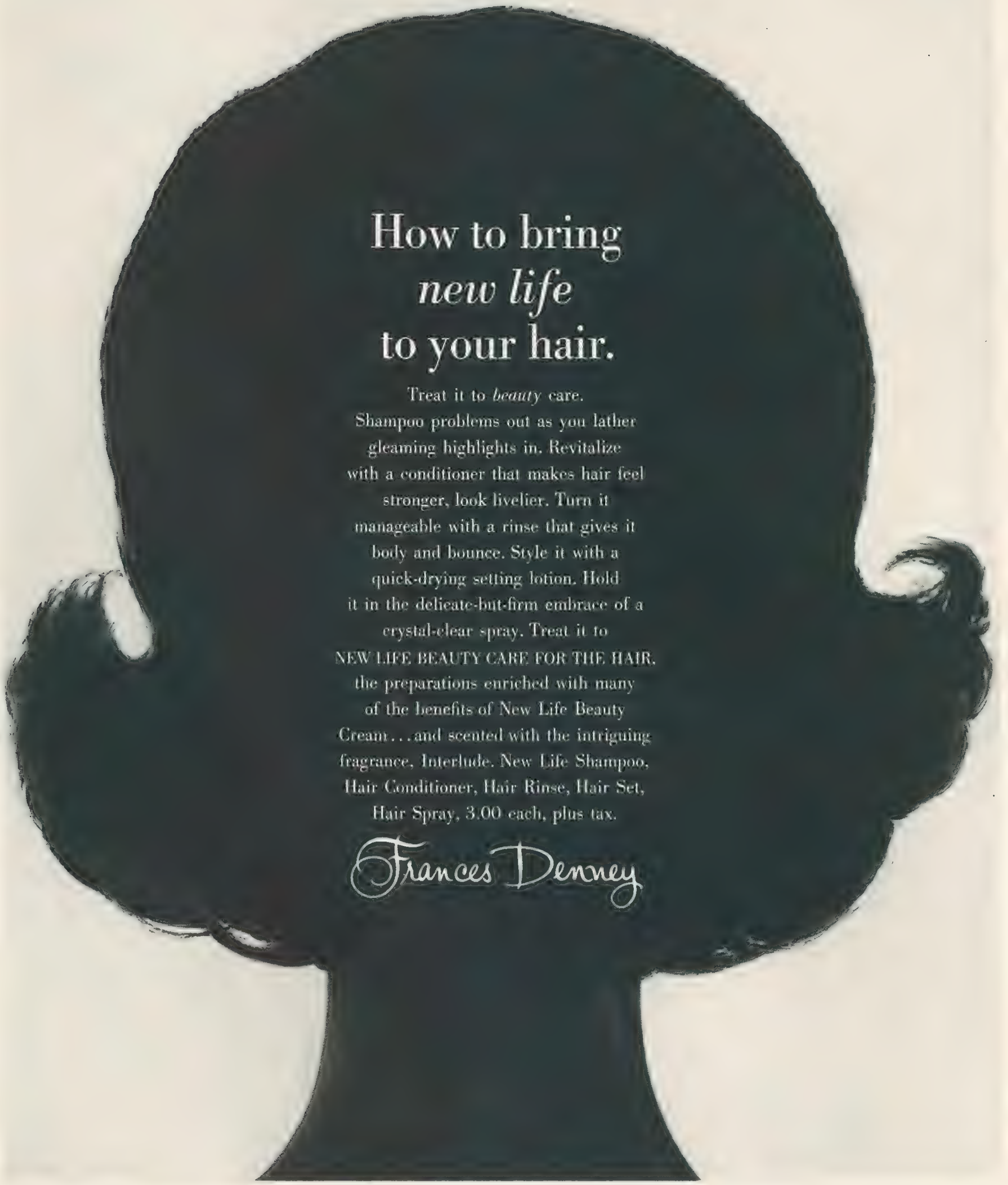
SCULPTURED ROSE. A single rose sculptured on a pattern with such flowing lines that it is at home in a modern or traditional setting.



DEBUSSY. Decidedly French. Decidedly romantic. Plumes and waves outline a gracefully curved shape in luxuriously heavy sterling.

TOWLE SILVERSMITHS

©Towle, 1964


How to bring
new life
to your hair.
Treat it to beauty care.
Shampoo problems out as you lather
gleaming highlights in. Revitalize
with a conditioner that makes hair feel
stronger, look livelier. Turn it
manageable with a rinse that gives it
body and bounce. Style it with a
quick-drying setting lotion. Hold
it in the delicate-but-firm embrace of a
crystal-clear spray. Treat it to
NEW LIFE BEAUTY CARE FOR THE HAIR,
the preparations enriched with many
of the benefits of New Life Beauty
Cream . . . and scented with the intriguing
fragrance, Interlude. New Life Shampoo,
Hair Conditioner, Hair Rinse, Hair Set,
Hair Spray, 3.00 each, plus tax.
Frances Denney

Texture: knowing, knitted in, in "Orlon"®

LEE HERMAN's cavalier handling of the costume. "Orlon"* acrylic, touched with linen and rayon to achieve this connoisseur look of tweeded twine. Cape over skirt. Into which one tucks a tidy shirt of 85% "Dacron"* polyester, 15% "Avril" rayon. And goes forth to conquer worlds. The natural-colored costume, about $150. Helft's. Beverly Hills, Calif.; Joseph Magnin, California & Nevada; Woolf Brothers, Kansas City; Dana, New York; Nan Duskin. Philadelphia; Goldwaters, Phoenix & Scottsdale.
Jewels by Van Cleef & Arpels.
Coiffure by Monte.

*Du Pont's registered trademark.

Better Things for Better Living ...
through Chemistry

DU PONT
REG U.S. PAT OFF.

TEXTURES: FROM DEEP TO DELICATE

The deep-furrowed ottoman of "Dacron®"

DAVID KIDD for ARTHUR JABLOW does an inspired interpretation of the small-bodied look. Ottoman —white, coat-shaped, honed-down. Snugged over a dress of the same persuasion. In full control of the look, 65% "Dacron" polyester with 35% cotton. Which is why, we think, Mr. Kidd's thinking is rightly inspired. Costume, about $200. Blum's Vogue, Chicago; Sakowitz, Houston; J. W. Robinson Co., Los Angeles; Lord & Taylor, N.Y.; Frederick & Nelson, Seattle; Gus Mayer, all stores. Jewels by Van Cleef & Arpels. Hat by Lilly Daché.



The highly restrained ottoman of "Dacron"®

BILL BLASS for MAURICE RENTNER designs for the steadfast appreciator of quiet eloquence. This suit, eased, gentle of spirit and silhouette. Done in a fine, crisp striating of 65% "Dacron"* polyester blended with 35% cotton. Tabac brown with white, about $160. Rich's, Atlanta; Neiman-Marcus, Dallas, Ft. Worth, Houston; L. S. Ayres & Co., Indianapolis; Dayton's, Minneapolis; Bonwit Teller, New York. Jewels by Van Cleef & Arpels. Coiffure by Monte.

*Du Pont's registered trademark.



DU PONT
REG. U.S. PAT. OFF.
Better Things for Better Living ... *through Chemistry*



Texture:
printed,
mobile and
marvelous
in Du Pont
nylon

ORIGINALA's high-flown coat. Calculated, controversial.
And obviously for the woman who creates fashion
in her own terms. In Du Pont nylon,
light and strong. In its element at any time,
in any weather. Black with white,
about $200. The Halle Bros. Co., Cleveland;
Neiman-Marcus, Dallas, Ft. Worth, Houston;
Bonwit Teller, New York; Nan Duskin,
Philadelphia; Julius Garfinckel & Co.,
Washington, D. C.;
I. Magnin & Co., West Coast.
Jewels by Van Cleef & Arpels.
Helmet by Adolfo.

Herringbone: full of spine and spunk in "Dacron"®

DONALD BROOKS for TOWNLEY
and his devastating late-day dress. Very definitely done with summer's alfresco dining in mind. And summer's freshest fabric in hand—65% "Dacron"* polyester. blended with 35% cotton. In black, about $70. (Slightly higher in the West.) Neiman-Marcus, Dallas, Ft. Worth, Houston; Harzfeld's, Kansas City; Lord & Taylor, New York; Nan Duskin, Philadelphia. Jewels by Van Cleef & Arpels. Hat by Lilly Daché.

*Du Pont's registered trademark.





Texture:
sheer
fantasy in
Du Pont nylon

HANNAH TROY's gown for important evenings. Hardly to be dismissed with a shrug of the shoulders. The fabric, in Du Pont nylon, best described as the barest kind of georgette. The vision, all of it, 20-20. In black, about $225. Filene's, Boston; Dayton's, Minneapolis; Julius Garfinckel & Co., Washington. Jewels by Van Cleef & Arpels. Coiffure by Monte.

Better Things for Better Living
... through Chemistry

DU PONT
REG U.S. PAT. OFF.



Brush-a-Tint

NIGHT AND DAY

Here is the Look, this year's big news in makeup! . . . colors that brush on, *skim* on with sable-soft brushes, as easily as powdering your nose . . . all from Scandia. Brush-a-Tint Shadow for your eyelids in fragile day shades, breath-stopping night shades, laid on at brushpoint as an artist does, to create an illusion of nature made more potent. Brush on Brush-a-Tint itself, the neutral blush that gives your cheek the artless tinge of a child's. The Look, night and day, is delicate, better than natural, newer than Now! Only Scandia has it all.

Come to the Scandia counter at your favorite store, and ask for the book that shows you how to achieve the Look, step by step . . . it's a gift.

SCANDIA

730 FIFTH AVENUE, NEW YORK CITY

APRIL 1, 1964

VOGUE'S EYE VIEW: THIS-MINUTE SPRING

There may not be a crocus or a May tree in sight the day spring strikes...it's just that—quite without consulting the weather charts—you feel suddenly, gloriously, free of winter....We felt the first happy ripple in Paris: St. Laurent's fresh, endearing flickers of white with every costume—this hat, the immaculate little flip of collar; the brisk pastels of Chanel—all the brave tones of flowers that thrive in still-chilly sunshine; the worldly-schoolgirl pleats; navy blue with white, and the rush of gardenias everywhere....On both shores of the Atlantic, it's the prettiest, most romantic fashion spring in years, an "alarming-how-charming" kind of spring—and that, in fact, is the way to look this minute. *One specific way, right:* St. Laurent's cardigan suit of pillar-box red wool; white silk shirt; his famous square-brimmed white hat with a bow of navy-blue taffeta. Hat, and suit (of Garigue wool) at I. Magnin. Hat: Bergdorf Goodman.

WILLIAM KLEIN



WILLIAM KLEIN

COLOUR— THE PARIS IDEA

At a glance: navy blue, suddenly everybody's love again, sparkling through Paris with the cleanest touches of white. White on its own, a continuing joy—lace, organdie, the most fluent white crêpe, in the evening, in at-home clothes . . . tailor's whipcord and heavy linen for day . . . the fresh-laundered charm of thick white embroidered linen for late-day. Some excellent pastels, clear and vigorous, with pink blushing everywhere, in every woman's shade. Fewer prints, but more power to them—a real bravura of plaids over counter-plaids, over checks, over stripes.

Bold print at Dior, *left*—plaid racing over stripes in the stinging navy blue and white that whipped through Bohan's collection. Jacketed dress, of silk twill, with a bloused halter-neck top; wide streamers anchored by a navy-blue camellia. Worn with a shiny blown-back straw hat, lapis lazuli earrings. Pink, boldly plaided—Bohan's mouth-watering ribbon of biased pink-and-white faille, with a camellia at the neck, a touching new narrowness on the body, and—unseen—a matching coat. One of Alexandre's prettiest coiffures—smooth-crowned, ruffles of curls at the sides. Both costumes (of Sache silk), and hat: I. Magnin. Hat at Bergdorf Goodman.



Chanel's matchless cardigan suit in a light-as-thistledown mauve tweed—one of those tender, extraordinarily lucid pastels that she sends, like compliments, to the world. Blouse and lining, of yellow-and-palest-mauve silk gauze with a faintly opalescent bloom to it. Level-brimmed hat, bowed with the blouse-colours. Suit copy, in original Linton tweed, by Davidow for Bonwit Teller; I. Magnin.

CHANEL—
THISTLEDOWN
TWEED;
EMBROIDERED
WHITE LINEN

Chanel's wildly romantic embroidered linen—all white, winking innocence and a delicious new feeling of smallness . . . tiny collar; narrow Edwardian shoulders and sleeves. Skirt wrapped on a high waist, with a bare little top seen through a path of gilt lion heads. Chanel white flowers: gardenias everywhere; a sense of No. 22 perfuming the air. Suit copy in original Abraham fabric: Saks Fifth Avenue.

WILLIAM KLEIN

PARIS ORGANDIE—
THE AT-HOME IDEA

DAVID BAILEY

At Dior, left—and all over Paris: a real feeling for private lives...every house devoted to making women look divinely pretty at home. Bohan's way: with pyjamas—a glorious sea of white organdie foaming in pink-and-green embroidery. Very deeply bloused, with a crush of satin at the waist, waves of bias ruffles around the hem. Pyjamas, of silk organdie by Brossin de Méré. At I. Magnin.

From Grès, who can make tweed move as though it were organdie—organdie. And it moves like nothing on earth: blue-and-green confetti drifting forever on miles of bias-cut white organdie. Beneath the turned-about half-circle of cape: a top like a bikini, and nakedness—half seen, half veiled ...endlessly seductive. Of Guillemin silk organdie.



A marvellous legginess in Paris this spring: culottes, pyjamas, plus fours, lace stovepipe pants—or skirts tailored to relax on the body with the special grace of a really well-made pair of trousers. The Dior idea, left: Marc Bohan's beautifully cut, languorous white crêpe with a turtleneck blouson, blue-and-red satin stripes quite low on the waist, and an ankle-length skirt pleated to look—to move—like culottes. Of Staron silk crêpe. In America at Lord & Taylor; I. Magnin.

From Venet, an irresistible bit of coquetry, at right: his plus fours in brilliant turquoise taffeta rustling wickedly under a slashed white lace tunic, dense with starched-ribbon appliqué and silver embroidery. Turquoise satin ribbon at the waist, and an alluring touch of primness in the severely plain neck. Of Dognin lace, Lajoinie silk.

DAVID BAILEY

THE TROUSERS-IDEA–AT-HOME IN PARIS





MAINBOCHER, AMERICAN UNIQUE

In America there is one couture house—only Mainbocher manages what is clearly a phenomenon of modern economics, a triumph perhaps most logically explained by his own phrase, "There's a magic and mystery in being right." It's a mystery to which women respond not only because they learn to look simply marvellous, but because Main "sees" them simultaneously as women and as people. "To be well turned out," he wrote recently, "a woman should turn her thoughts in. I have never known a really chic woman whose appearance was not, in large part, an outward reflection of her inner self." For Mainbocher there are no "my-next-character" changes in fashion, only the gentlest development of ideas. Some of his prettiest clothes have always been designed in white, and this spring—with white a great fashion success here and in Paris—Mainbocher's soft white dresses and scrubbed little suits looked more charming than ever. He showed much less black. which he finds less than ideal for American spring days, enchanting prints, and many blues—especially navy blue which he had been consistently reviving for several seasons before it swept Paris. Here and on the next pages: clothes from his spring collection, photographed in the New York house of Mr. and Mrs. Norman Winston, filled with eighteenth-century French furniture and superb paintings—Delacroix, Renoir, Boudin, Braque, Derain, Picasso. *Left:* White crêpe in the afternoon—all soft, flowing lines with the mild, ingenious discipline of a moulded midriff, a narrow sash at the waist. Bracelet of twisted pearls; gold earrings, striped in diamonds. Coiffure: Mario of Claude. *Above:* Late-day suit—the look of linen, the colour of white sand; the blouse—glimpsed at the neck—pale-pink organdie embroidered in white. Jewels: a pair of bracelets—one diamonds and emeralds; the other, diamond clusters, both set in gold. All the jewels by Van Cleef & Arpels. Dresses made to order at Mainbocher.

HORST

AMERICAN EVENINGS IN THE MAINBOCHER MANNER

In the evening clothes of Mainbocher there's an allure so subtle that it is—quite simply—irresistible. Their charm, pristine and apparently effortless, is the direct opposite of spectacular—and *very* memorable. *Left:* A slender, flounced sheath of embroidered white organdie moulded close to the body—Main is a known admirer of the American waistline. With it: a stole, not shown here, of yellow and chartreuse satin. Earrings of black and white pearls, and the pearl necklace—one superb strand—from Van Cleef & Arpels. *Right:* The purest white crêpe—blouson top, a shallow cowl at the neck, skirt flowing out at the hem—a small miracle of bias-cutting so ingenious that no one beyond the door of Main's workroom will ever have to think of how this dress falls on the body; it falls divinely and always will. Both dresses made to order at Mainbocher. Coiffures by Ruel of Coiffures Americana. The jewels are by Van Cleef & Arpels.



JACQUES BARZUN



RICHARD BURTON



THE HAND OF BRAQUE

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The curious, under-the-blanket hysteria of the Jack Ruby murder trial in Dallas. . . . The sweaters-and-slacks clothes for the new Richard Burton *Hamlet* with Burton's voice sometimes as woolly as his sweatshirt, sometimes rasping and clear and as soothing to the ear as hot oil. . . . In London, the slow deflation of the gambling craze that is quietly and seriously grinding to a remarkable halt. . . . In Paris, the odd, but belated interest in the short stories of Ring Lardner, now published for the first time in French.

PEOPLE ARE TALKING ABOUT . . . Rolf Hochhuth, a German Protestant, who has managed in his extraordinary play, *The Deputy*, to put on edge both the Jews, who remember all too well the Hitler gas chambers, and the Catholics through his contention that Pope Pius XII in 1943 was silent, the silence of the world. . . . *Découpage*, the new Washington fad for which the women are using as their guide a re-issued 1870 book called *Ladies' Amusement Book or The Art of Japanning Made Easy*. . . . The expected counter movement in England against the flooding Shakespearean celebrations by a heretical gathering called the Shakespeare Action Committee which puts under one umbrella all the Marlowe supporters, the Baconians, and the splinter pack which believes that Shakespeare is only a convenient name for a group of writers. . . . The too-far-in word: crunch.

PEOPLE ARE TALKING ABOUT . . . Shirley Bassey, a tall, thin, rather Egyptian-looking girl, born at Cardiff's Tiger Bay in Wales, who sings a combination Welsh and Negro kind of jazz that is pretty compelling. . . . The lunatic charms—and they are many—of Sandy Dennis in *Any Wednesday*, an amusing but nothing play by Muriel Resnik. . . . The record, "Anyone Who's Got a Heart," sung by Cilla Black, a twenty-year-old redhead, the first girl singer in three years to reach the top of the British Hit Parade—she's all flame and Liverpool. . . . *The Selected Letters of Bernard Berenson* who wrote in 1937 this definition of *mystique:* ". . . the more an aspiration is irrational the more it is imperative."

PEOPLE ARE TALKING ABOUT . . . The French infatuation with one American grade-B movie—*La Revanche du Sicilien* with Sammy Davis, Jr.—at a little movie house near the Étoile. . . . In New York, the four great galleries, Saidenberg, Perls, Rosenberg, and Knoedler, devoting themselves to an extraordinary anthology of the works of Georges Braque from his Fauve days to his sculpture in the sixties, all for the benefit of the Public Education Association. . . . The quick red telephone jokes. . . . *Science: The Glorious Entertainment*, a sophisticated, scholarly dissection by Jacques Barzun who can count among his many bone scrapings this insight: "We engage in a futile search for consensus on great matters, while we recoup ourselves by pointless diversity in small practical ones."

JOSEPHINE BAKER

There is a kind of baroque nuttiness to the Baker performance—now on tour in this country, she sings and she talks and she throws squash and oranges and one big pumpkin at her audiences. She is gay, happy, funny, with little voice but good legs. She is never dim. She is tender. She dresses up like a wild male macaw (she has the great chic of the Paris music halls), and she blows across the stage like a windflower. To those who remember the brown nakedness of Josephine Baker in Paris in the twenties with only a string of yellow bananas around her middle, she is still a marvellous myth, but now she swings in with huge feathered capes, the top of her black pagoda hair glittering with small dependencies. She sings her songs as though she were throwing open the windows. And she has a real chaw-bacon, savoury smile. Glowing like a honeysuckle, the colour of fried peanuts, she emanates presence, big presence. She has more than sixty years of mischief in her eyes. She is Something.

PENN



EAT

AN UNSETTLING EXPERIENCE WITH AN ALLAN KAPROW "ENVIRONMENT." A FORM OF ART THAT HAS HAD A DEFINITE AND SPONTANEOUS EFFECT ON SPECTATORS AND ON CONTEMPORARY ART.

BY BETTY ROLLIN



PETER MOORE

THE BANANA CORNER AT THE "EAT ENVIRONMENT"

At the beginning I really cared. Who wouldn't? If you were invited to an Eat Happening in a cave in the Bronx, wouldn't you care? Of course you would. So I walked in, caring like mad.

The outside of the building looked like a deserted brewery, which is exactly what it was. The inside looked like a brewery, too, but not like a deserted one, because people were there. The group near the doorway looked as if they had been transplanted from an off-Broadway vestibule between acts. You know—smoking and cultured, scarfs and glasses. I squeezed through, and there, where a warehouse storage room should have been, was a big cave. Not only that, but it was dressed up as a cave. Number one, it smelled. Dank. Like old bananas. Number two, it was dark (except where it was light, thanks to bare bulbs, and spots like the ones used in Hollywood for grand openings of supermarkets). The walls, ragged and whitewashed, were covered with crazy shadows. And there were funny noises: faucets dripping, unseen cats meowing, and miscellaneous humans giggling and groaning.

I've thought it over and decided on what, for me, was the most exciting moment of the Happening: I remember exactly where it happened, too. I was standing under the potatoes. An indecently handsome young man was doling them out on top of a ladder, and I looked up at him, trying to decide if it was worth the climb. . . . He really was good looking: black hair, mysterious eyes, a college-boy scarf—the works. I felt myself going a little glassy-eyed standing there, listening to him chant—"Geddum . . . geddum . . . geddum" (meaning "get them" I found out later, referring to the potatoes) when another voice said in my ear,

"Wouldja like to go to an eight-hour sleep movie?" I whipped around (wouldn't you?) and there was a nice boy, wearing a black fur coat, which he said was skunk.

"What's a sleep movie?" I asked.

"Well—this guy sleeps—and you watch," said another young man's voice behind the fur coat—this one belonging to a mild-faced fellow in a turtleneck.

You couldn't just walk into the Happening. You had to climb up a few steps onto a wooden sort of bridge, then step down the same number of steps to hit the floor again. On the way up, across, or down, you were bound to notice two ladies on either side, raised high, high on wooden platforms, sitting on little stools. They weren't ladies, really. They were girls—too young to be seriously beat. Both wore high boots, long scarfs, and owl sunglasses. They sat straight, facing dead front, like those lions in front of the library at Forty-second Street. Both girls had, as equipment, giant jugs of wine, one white, one red—and Dixie paper cups, too.

"Hi honey!" said a man with round glasses, getting into the spirit right away (only it seemed to be the wrong spirit). The white-wine lady looked through him, but she poured the spirits and we felt victorious.

"Looking for more hostilities?" asked a fat, female face, shining out of a shadow like the Cheshire Cat. She leaned forward and smiled invitingly; there was a space big enough for another tooth between her two front ones.

It was easier to see now. Strange objects were hanging on ropes from the jagged ceiling—a line of green apples (with bites out of each one), copper jugs, sheets of tin foil, and countless unidentifiables. Beyond the hangings and through small groups of people having small, intense conversations was, on the left, another large wooden structure—an open square stockade. I leaped over four puddles and peered through the slats. Parked on one slat was a loaf of Lady Nancy Big Boy White Bread. Inside was a run-down kitchen table with an oversized jar of strawberry jam. A little boy with carrot hair was stuffing jam-slopped bread into his face. He was obviously having the time of his life.

"Hi!" I said brightly, like a stupid grown-up. "You having fun in there?"

"I dunno," said carrot-head, chewing with his mouth open.

"How can I get in?"

He pointed to a ladder going up eight feet at an eighty-nine-degree angle. I looked up at the top, back down at the Lady Nancy Big Boy White Bread, and sighed audibly.

"Whaddidja expect?" said a New York accent from behind, "artichoke hearts?"

Around the other side, in a small puddle of light and water, sat a girl on a tin can, with stringy hair and no chin, frying bananas.

"*Divine,*" cooed a handsome lady in mink standing over her, "I *must* know the recipe!" The girl gave the lady a look that would have shrunk snakeskin, and said nothing.

"Is it all right to eat one raw?" said a squeak voice with a large shoulder bag. No answer.

The bananas were hanging on a rope from the ceiling—groups of them in plastic sacks. Shoulder Bag reached in, grabbed a ripe one, and took off fast. I followed.

The banana was swell. But where was the Happening? I looked over at the fryer and decided to give her another chance.

Big smile.

Big nothing in return.

Back in the direction of the bridge, the man with round glasses was whooping it up with a little blond number in stretch pants. Drip, drip, drip. Wait a minute. That was no drip. That, behind a rigged-up wooden post, was a battery-operated ticker, hitting a fruit-juice can. . . . "Geddum, geddum, geddum. . . ."

That was it. Enough. The time had come. Toss in the towel, cry Uncle, give Up, and play Look for the Host.

I spotted him at once. He was the only man in the whole place who looked relaxed. I felt better already, and marched right up to his tweed jacket.

"Hello! I'd like to ask you some questions about the Happening. . . . You *are* Allan Kaprow, aren't you?"

"No. I'm his brother-in-law."

Oh for God's sake.

"Allan's over there."

"Thank you," I mumbled, moving at once.

The real Allan Kaprow was standing up. He didn't reach very high. A beard covered half his face. The other half looked nice.

"Are you Allan Kaprow?"—*sotto voce* this time.

"Yes, I am."

How simple. How nice. He was nice, too. I could tell right away. I introduced myself, and we decided to talk in the hallway outside, where it was noisier.

"O.K., I give up," I said, sinking to a stool. "What's a Happening?"

Mr. Kaprow laughed, a good-natured, Santa Claus laugh, and put both hands in his blue-jean pockets. (His jacket was blue jean too.)

"Well—you can answer that question yourself. What happened to you?"

My feet were wet, but I decided to forget it.

"Well, there's a hushed atmosphere," I began, "eerie at first. . . ."

"Yes. . . ." His explanations came tumbling out. . . . "You see—when I first went into the cave, I was impressed with the dankness, the odour. . . ."

"How did you find it in the first place?"

"My father's client owns the building— Anyway, I flashed my flashlight around—it reminded me of a dungeon in mediaeval times. . . . But, you see, it's not enough to describe your responses to an environment—To say 'I felt good last night' isn't enough. You must go beyond the recreation of the response and re-create the particulars, so that other people can feel the same way. . . ."

A tall woman walked by eating a roll.

". . . I used to fling things on canvas like a (Continued on page 198)

WHAT IS AN "ENVIRONMENT"? BY ALLAN KAPROW WHO INVENTED "HAPPENINGS" AND "ENVIRONMENTS."

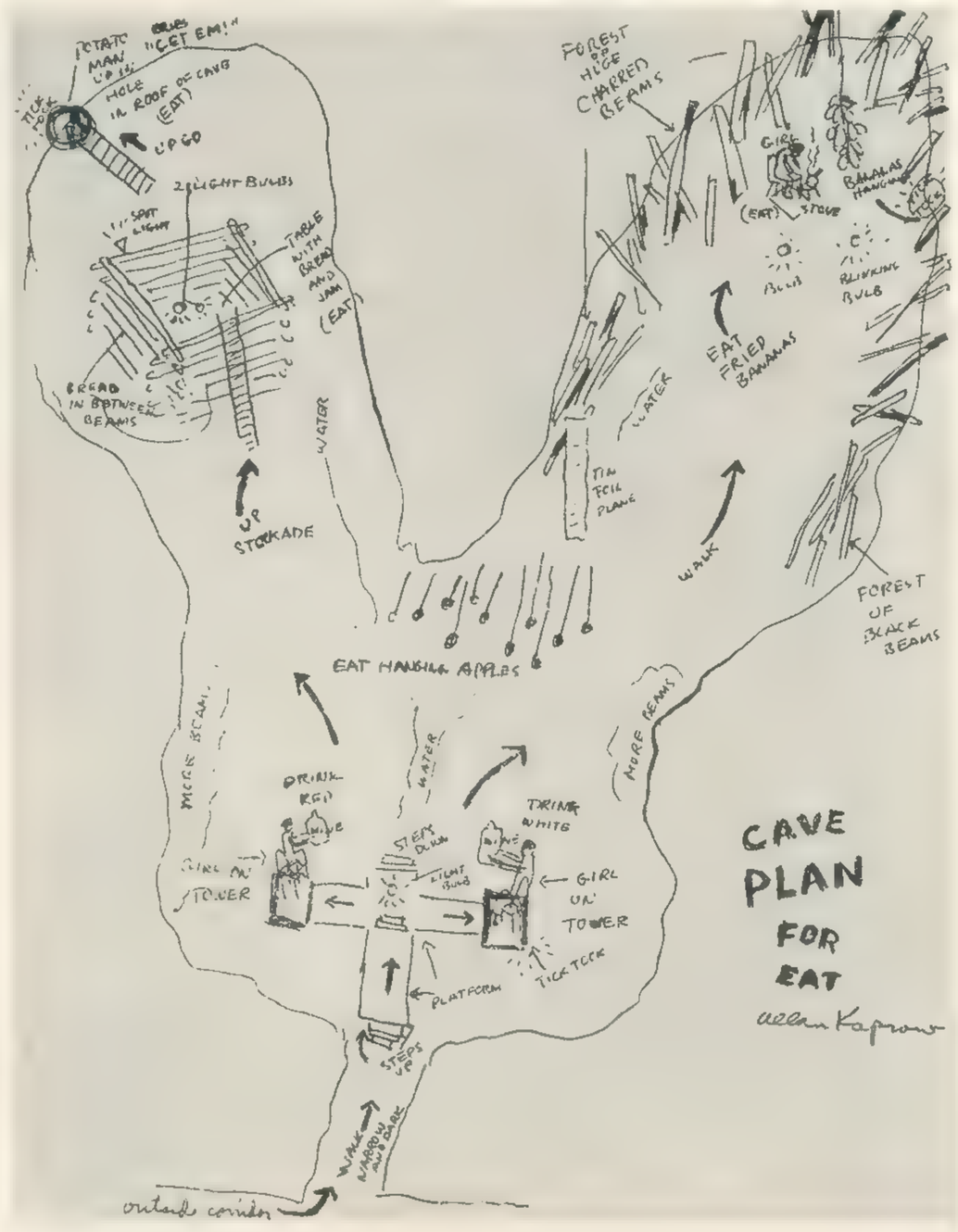
"Environments" and "Happenings," in my view, are the results of presupposing that absolutely anything may be art. In these, the boundaries of the conventional arts are bypassed and a total freedom seems possible.

In practice I narrow this total freedom down to those possibilities which are expressively tender, meditative, and sometimes violent. Furthermore, I favour situations which have none of the "feel" of Culture: currying a horse or walking in a weed-grown junkyard. I think it necessary to avoid the obvious stamp of art in order to encompass into it what we thought art was not.

An "Environment" could be the shiny aisles of a supermarket, blazing with Day-Glo colour, a little hallucinatory, and only barely distinguishable from the ordinary appearance of the store: endless, alternating rows of snake meat, All Bran, rat poison, and Barbie Dolls, purchasable with old Russian rubles. A "Happening": Ten roaring bulldozers excavating a mountainside, while crowds above are shovelling madly to start a landslide which will rush into the hole. Overhead, planes zoom by, dropping "war instructions" for both sides. . . .

This isn't anti-art, as some think. Far from being against the past, which I admire, I am simply for the present.

KAPROW'S OWN DIAGRAM OF THE "EAT ENVIRONMENT"



What's going on in Rome—*Che Cosa C'è*, as the pop song has it: the catching excitement of an eighteen-year-old singer named Rita Pavone, a small-bird of a girl with a powerful voice, a finger-snapping raffishness, and far-out working clothes—black pants, boots, man's shirt and suspenders, crushy leopard cap. . . . The fun of the Flea Market on Saturday night where everything—real treasure or amusing junk—seems twice as alluring in the dimness of street lamps. . . . The terrific impact of the pretty blond actress, Catherine Spaak, on the chic young women of Rome. You see the image everywhere: an adorably sexy *ragazza italiana* in a navy pea jacket, short pleated skirt; hair long and straight, make-up as subtle as baby skin. This is the look that seems to have inspired Italian fashion this spring—touched off the note of playful young seductiveness that's the delight of the collections: the milky stockings under skirts of real *ampiezza*—short, full, moving. Real-hair butterflies in Galitzine's gala coiffures. Turtlenecks day and evening. Belts at every hour, making you terrifically conscious of waists again, or—and this was divine at Forquet—belts buckled in jewels and looped languidly around the hips. A new mellowness to the joyous Mediterranean colours—the softest peach, melon, yellow; red shading into orange; a tantalizing fade-away green. Every blush of pink—Galitzine's printed chiffon, like drowning pink flowers. White supreme—a tribute, perhaps, to the glorious olive skin of Italy. White linen for day—in De Barentzen's sharp little pleated suits, Forquet's long-jacketed dress at right. Valentino's white-linen pullover-dress for evening with the surprise of a leopard cardigan. Clinging white crêpe at Antonelli with a décolletage like an opened lotus blossom. . . . Pucci's harem dress, all swirling silvered jersey and jewel-cuffed ankles—a heavenly way to wind up an evening at the Crazy Club, Rome's new night place.

ITALIAN COLLECTIONS

WHAT'S GOING ON

FORQUET'S LONGER BELTED JACKET, opposite, in grey linen, wrapped by a high, easy belt. Worn over a white linen dress with a standing collar. Of Castellano fabric. To order: Lord & Taylor. Canessa hat. Eve of Roma coiffure. Background for these six pages, the Sport Palace in Rome, designed by Pier Luigi Nervi.

HENRY CLARKE




DOG-LEASHED
DUSTER

ITALY

Antonelli's duster, *left*, with the narrow strip of belt that whipped smartly around many of the Italian clothes this season. Yellow double-faced wool with pea-jacket pockets, the leather belt bow-tied slightly below the waist. Coat, of fabric by Satam. Make-up by Eve of Roma. Straw hat by Clelia Venturi. Coiffure, by Sergio of Eve of Roma.

From Valentino, *right*, a coat of white wool lashed with a very loose belt of black patent leather. Between this and the rounded Pietro-Pan collar, three black shiny buttons. Coat of fabric by Forneris; in America at Lord & Taylor. Black straw hat by Valentino. Longer hair, by Eve of Roma.



HENRY CLARKE

WHITE COAT LASHED WITH BLACK

ITALY

Galitzine's wonderful day looks here—a linen dress, a suit of ribbed white wool, both with narrow belts over elongated tops, skirts with the marvellous mobility of easy controlled fullness. Narrow knotted leather, *left*, belts a dress of brown linen with a long bodice that blouses at the back. The mobile skirt is eased to roundness from the hips. Dress, of fabric by Forneris; in America at Macy's. The earrings by Luciana.

Portfolio skirt from Galitzine, *right*, with two deep pleats where the wrap-around stops, moving breezily under a jacket with widened shoulders, low carved collar, bow-tied belt. Suit, of white ribbed wool by Gandini. On both pages: hats by Canessa. Clothes by Eva of Rome.

NARROW BELTS, SKIRTS FOR MOVING

ITALY



LOTUS-BLOSSOM DÉCOLLETAGE

From Antonelli—who showed the most seductive décolletages in Rome—the Empire-waisted white crêpe, *far left*, with a ruffle like an open lotus blossom. With it, a long sweep of ruffled black organza stole. Of Staron silk. Pin by Elfe. Photographed, with massed carnations, in Count and Countess Crespi's Palazzo Taverna in Rome.

One of Emilio Pucci's miraculously fluid harem dresses for evening, *left:* a bias of silvered jersey pouring from one shoulder, swirling and eddying around ankles caught in rhinestone cuffs. Fabric by Jerseycraft. In America at Lord & Taylor. Jewellery by Bulgari. Both coiffures by Sergio of Eve of Roma.

HENRY CLARKE

HAREM DRESS

ITALY

BIAS CRÊPE, OPEN BACK

HENRY CLARKE

One of Forquet's sinuous crêpe evening dresses, *left* —moulded to the body in a bias of pale powder-green, with a draped halter neck and a scarf streaming over bare shoulders, naked back. Its wrap, not shown, is a hip-length tunic of palest blue crêpe, buttoned on the side. Fabric by Satam. To order at Lord & Taylor. Emerald and sapphire bracelets, ring, by Bulgari. Coiffure by Eve of Roma. Photographed in Forquet's apartment in Rome.

Linen and leopard, *right*—Valentino's alluring evening surprise, as offhand as separates. Two-piece dress in stark-white linen, with a belted turtleneck pull, long easy skirt. Drop-shouldered leopard cardigan with deep white cuffs, edged and lined in white linen. Fabric by Forneris. Bulgari earrings. Coiffure by Claudio. Dal Co shoes. Make-up by Eve of Roma.



LINEN AND LEOPARD





ITALY: PRINCESS LAUDOMIA HERCOLANI

The two most romantic chiffon dresses in Italy—worn here by Princess Laudomia Hercolani, one of the great beauties of Italy—tall, ash-blond, with marvellous dark eyes and a sudden, charming smile. Princess Hercolani skis expertly, often at Courchevel, in the French Alps; adores the movies (she'd like to direct one); is a connoisseur of great food; likes country weekends at her castle of Monterosi. In her apartment in Rome, abstract paintings mix with huge portraits of her mother's family, the princely Del Dragos. *Above,* Galitzine's short evening charmer, one of a series in chiffon—this, pink, flowered, fringed with chiffon petals around the neckline and hem. (Forneris fabric.) *Right,* Valentino's floor-length chiffon, in a cloudy print of oranges—with the high soft halter neck he likes this season and the hip-level belt, buckled with rhinestones, coral beads. Gandini fabric. Both pages, shoes by Dal Co; coiffure by Sergio; make-up by Eve of Roma. Setting, the Roman apartment of Donna Anne-Marie Aldobrandini.

HENRY CLARKE







SOPHIA LOREN... AND HOLLYWOOD ON THE TIBER

Glad times for gladiators. . . . In their playful clutches: Sophia Loren, larking it up on the set for *The Fall of the Roman Empire*, most recent of the big-Cyclops movies splashing and dashing through the archives of Gibbon & Co. Loren—magnificent here in a fall of white crêpe designed for her by Irene Galitzine—plays the daughter of Marcus Aurelius, the last of the virtuous imperialists before Destruction set in . . . and all that that entails. Before the sway of Commodus, who put a fast end to the austere purity and meditation of M. A., the façade of respectability was still intact: Agrippina, for instance, suffered no chastisement for serving poisoned mushrooms to her husband; it happened within the sphere of woman, the home. In *The Fall*, most things happen after the façade—when a "gentle whisper cuts men's throats," senators' wives make off with gladiators, the Saturnalia is expensively decadent; the cast, all stars. It's Hollywood on the Tiber, but—for the film—old Rome was rebuilt near Madrid.



THE FAR REACHES OF THE EMPIRE: NEW TROUSERS... THE AFRICAN TURBAN

Trousers are here to stay. We put these on stilts to make the point—and stilts, by the way, were big in the Roman Empire; for the movie of *The Fall*, Samuel Bronston whipped up a storm of masked-and-stilted actors to pace the pagan revelry of the carnival scene. Here, except for the girl's make-up, we're dead serious. Without stilts the trousers fall, to the ankles, absolutely straight; the width never varies from waist to hem. Note the sharp, natty creases, trim white boots. (For summer we'd like talon-twist sandals.) White trousers and long straight pullover of silk shantung, by Edie Gladstone for Deebs. About $90 at Bonwit Teller; Famous-Barr. *Left:* White linen turban with the great carved curve and chin strap of a helmet—inspired by the headgear of a dazzling African emissary in *The Fall*, and worn, by him, with saffron robes, a zebra shield. (We can see a zebra handbag in its off-screen life.) Lilly Daché hat: Bonwit Teller.

HORST

THE MOUTH COMES BACK

This happens: a make-up look has its day, then slips into retirement. A new make-up look comes along to take its place. Everyone's happy. Everyone agrees it's about time. But quite a few Everyones—in actually coming to grips with their make-up brushes—admit to being a little uncertain, procedurally. And that's not surprising. Whenever any important feature changes "weight" via make-up, the entire face changes its balance automatically. Symbiotic as all get out, the mouth, eyes, and facial colouring all have to be resolved together at some point.

For instance. We all know the face is going through another revolution at this moment. We all know the nothing-mouth, all-eyes look is finished, and au revoir chérie. But as the mouth-coloured mouth comes back—lambent, expressive, sweetened with colour—what about the rest of the face? What about eye make-up and rouge in the make-up for a face in which the mouth is suddenly a Feature again?

Because it has just come through with three new lipstick-coloured lipsticks, we ventured that Revlon must have a point of view about the new face—must have experimented with ways to outfit a face in which the mouth is in evidence again. It has indeed. From Revlon's make-up director, François, hear this, just as we heard it from him:

"We don't want a woman to be all lipstick. You knock the beauty down, you give her a vulgarity when you come on too strong. . . . Only a very beautiful woman can run that risk; we want a softer look, with everything in balance. . . . We will reduce the contrast between eyes and mouth for the moment; we will give the whole face a softer look. . . . I would never go darker than these three lipstick colours at present. They are for me the limit. . . . Eyes are the real problem with lipstick, not clothes. A face with blue eyes can't wear bright orange lipstick. No offense, but that is why we have done this softened coral, and since brown eyes don't look well with fuchsia or blue-red lipstick, why we have done this new soft pink lipstick. (Secretly, it has been balanced from within with a little yellow.) . . . Any face of any colour can wear for day a lipstick with terra sienna, that is why Caramella is perfect for day, particularly as the skin begins now to pick up colour from the sun, and goes gradually into a light tan." . . . Warming to the picture of a nation of Caramellas, their skin pale apricot-beige, François continued, "We want to promote the eyes with eye make-up, but we do not want anything which is pushing. Therefore we like eye shadows which have an undertone, a demi-tint. . . . We like soft taupe as an eyelid covering for day, and we extend this outwards a quarter of an inch to give the eye depth. . . . We put soft beige eye shadow on the bone between the eyebrow and the eyelid, and *under* the eye, a quarter of an inch of that same (Continued on page 213)

THREE STRIKES AGAINST THE PHANTOM MOUTH

The mouth is back. Back with several lipsticks to its name. These three, together, are Revlon's new La Dolce look for lips—Caramella, a terra sienna for day; Coralissimo, a new soft coral, day or evening; Passionata Pink, a sneaky soft pink, other days, other evenings. How they work for beauty and what works with them, dolce-ly: told above.

PENN



BEAUTY BULLETIN

THE BATHING ROOM . . . VOGUE'S APRIL 1 THOUGHTS ON WHAT THAT ROOM COULD BE

Whatever became of the bath? The bath that summons equilibrium and dissolves stress . . . the bath as therapy; as the environment in which the body can find its most perfect state; as the place in which the senses are made buoyant . . . the bath as a room? There are enough bathtubs in this country to float a fourth ocean, enough plumbing to pipe water to the moon, but whatever happened to the unhurried baths painted by Tintoretto, Memling, Cranach . . . the glorious baths celebrated in Sicilian mosaics and Etruscan figurines and Boucher canvases?

We're all for saunas and even happier about what the rage for sauna represents (namely, re-recognition of the bath's great powers). But the long, long bath in *cleanly-scented tepid water* has been known since forever to be the perfect tuning instrument for body and spirit and looks. If we're to believe the paintings of life at Fontainebleau in Henry the Fourth's time, the court beauties of the sixteenth century bathed continuously in tepid water; they loved their baths so much they had their portraits painted in them. (The charming bath painting of Gabrielle d'Estrées and her sister hung for years in the Préfecture de Police in Paris—waist-deep in water, hair coiffed, naked except for their teardrop pearl earrings and one ring, the sisters, seated side by side, looked out serenely for centuries over the wall of a silk-draped bathtub.)

Despite our fixation with fixtures, how many baths today are more than merely clinical? Are (Continued on next page)

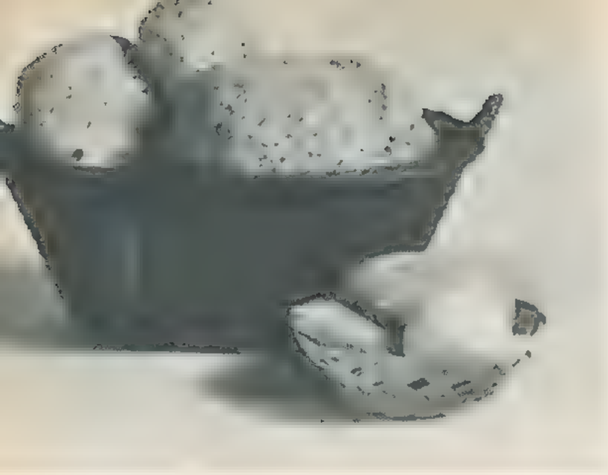
One woman's dream of a bathing room

If the faucets of the bathtub at right played music instead of water, we wouldn't be surprised—plumbing is not our métier. But because we believe that a bathroom can be a bathing room only when it is a totally personal room, we determined to build it from one woman's specifications and then take its photograph. This is one woman's bathing room. It is big . . . sunny . . . airy. Planned to discourage steaminess, it will cause neither hair nor flowers to wilt. It is furnished not with fixtures but with tokens of one woman's life and taste. (She loathes conventional proportions, hence the great glowing painting, "Flora," of the School of Fontainebleau.) Heat is supplied by a white porcelain stove—"Cool but not chilly," the dreamer specified. Flowers bloom. Vermeil mugs hold toothbrushes. The gadgets of coiffure and pharmacy are out of sight. The room is spacious enough for exercise of body and spirit. Details, page 189.



HORST





Plump sponges, fat soaps
Any bath soap you use should be juicy with emollients—you're supposed to dry your skin after a bath, remember, not during....

BEAUTY BULLETIN

MORE ABOUT THE BATHING ROOM...WHAT IT TAKES TO MAKE A BATH A TONIC... WHAT LOOKS CHARMING IN THIS LIFE...

(Continued from preceding page) imaginative, personal, arranged and furnished for the taste of the person who will use them? The value we appear to place upon the bath is told repeatedly in our architecture —in blueprints marked: bath, 5′ x 8′.

Why shouldn't the bath be a big room, airy, open—and why, for that matter, shouldn't it open onto a greenhouse or a cutting garden or a pool, or share with an adjoining small library a marvellous fireplace and a roaring fire? Of all the walls torn down in this decade to remake a room or expand a view, how many have been torn down to remake the bathing room? As one woman of our acquaintance mournfully put it, "In the most luxurious flats and houses of the most thoughtful people I know, I've never seen a really beautiful bathroom." Asked whether she didn't take the current craze for sunken tubs and Roman-bath trappings as an uplooking sign, she answered, "Of course a sunken tub can be quite charming—and if you take an enormous painting of the Duke of Wellington astride a rearing grey stallion, and hang it on the wall behind the tub, you might really have something of some character." Thought for the day. . . .

Doing a quick playback of the number of times we've heard women say, "I can't wait to get into a hot bath," it strikes us that psychology might pay some attention to *the bath wish*. It appears to be—among women, anyway—a powerful, normal, very usual compulsion. But for a powerful, normal, usual compulsion, very little is said about what a bath ought to be. Should it be hot? And how hot is hot—what, in fact, is hot, warm, tepid, or cool, in terms of bath?

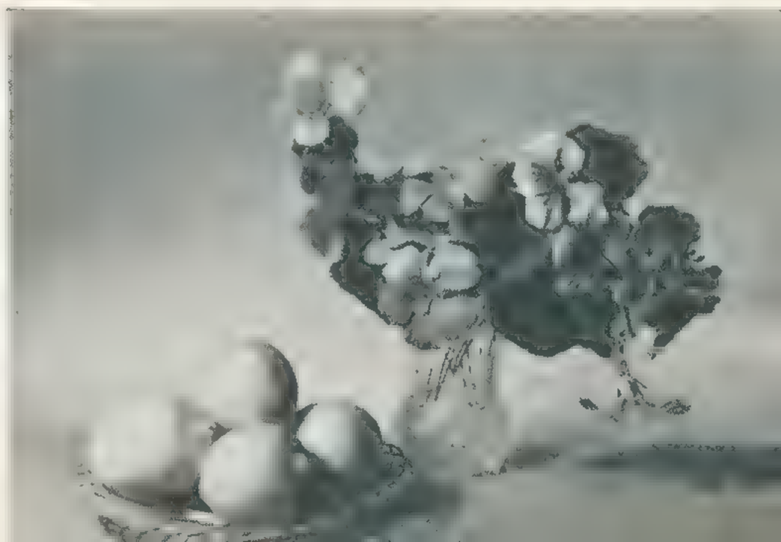
There are women for whom there is no such thing as dressing for dinner without a full hour's soak in the tub. Others find a quick cold bath contributes a sense of glow and a feeling of increased muscular power. But doctors to whom we've talked are, in general, cool to hot baths. Taking the view that extensive immersion in hot water (102° and up) is not good for the general health, they go on to sustain the objection particularly in the case of anyone with heart difficulties (known or unknown) or obesity (again with reference to the heart). One medical advisor further murmured something to the effect that long hot baths might possibly cause an increase in the spidery-looking capillaries near the surface of the skin (an observation that stopped *our* heart, we can tell you).

As for very cold baths (75° or thereabouts), again the doctors consulted expressed this view: for people for whom cold water is a shock, cold baths obviously are not a good idea—since shock isn't a good idea. Extended for any length of time, a cold bath becomes depressing and retards circulation. Therefore, in the case of the extremes—very cold baths, very hot baths—you have to know when to quit. Warm baths (98° to 101°) are better (Continued on page 189)

Lace in this life: the famous little trouser suit by Courrèges...
For the woman with a lovely back, a small waist, and a delicious sense of the possibilities of private-life dressing, the costume at right might be the single most exciting thing out of this season's Paris Collections. (It was, certainly, the most-sketched, most-photographed.) We place it in these pages with this thought: what make-up is to most clothes, the bath is to this Courrèges idea. It's via the bath that the back gets its polish—loofah'ed to smoothness, its texture pearled and perfected by bath oil, the skin actually goes through a sea change in the minutes spent in a bath-oiled bath. The bath could make its contribution, too, to the figure—could help make it fit, firm, in a daily ten-minutes'-worth of exercise done either in or beside the bath. (In-water exercise, we needn't tell you, is marvellously easy to take. The body becomes weightless; muscles work without feeling overworked.) As for scent, which is a part of the kind of dressing you see here, there are two approaches. Either a scented bath oil, or scent added to bath-oiled water, and then perfume. Or, the use of a reviving friction that closes the pores, leaves a faint fragrance of its own, but sets the scene freshly for whatever perfume you might choose to wear. One other beauty note: isn't this back made for a beauty-mark—say a dark mouche at waist-level, near the spine? Pyjamas of white guipure lace backed with white silk; lined with cocoa silk. At I. Magnin.

WILLIAM KLEIN

The flower-test for a bathing room
If a bathing room is steamy enough to wilt a flower, it will wilt your hair. One reason to keep flowers in sight.







DAY AND NIGHT—
ALL THE
RIGHT IDEAS
FOR SPRING

PENN

Now comes the real spring: not a calendar-reading, but the gay glorious thing itself—the Rhine-wine air, the impeccable clean-blue skies. And the clothes—like a rush of perfect weather into fashion: open at the neck, on the arms; soft on the body; lithe, moving and full of freedom. BIASED BLACK CRÊPE, left—suddenly the freshest colour in the world for a late-day spring dress to be. This—with its long biased overblouse—has all the right ideas, in fact: a high cowled neck falling open in back, showing the tenderest length of neck; shoulders rounded out into easy little sleeves. By Tiffeau & Busch, of William Rose silk; about $110. Saks Fifth Avenue; Sakowitz. Nettie Rosenstein bracelet. Adolfo beige hat. YOKED BEIGE JERSEY, right, gathered below the bosom, fluid as stream-water—the most divine little wool to move around in this spring. By John Moore, of Racine wool; about $225. Marcel Wagner gloves. All, at Henri Bendel. Dress, also at Montaldo's; Rich's; I. Magnin. The coiffure, by Ruel of Coiffures Americana.



WHITENED, SLENDER—
THE RIGHT COAT-IDEAS



CLOSER-TO-THE-BODY COAT, left, in a supple, yellow-flecked oatmeal tweed with all of its pretty young lines signalled by welt seams—the little rounded collar that stands away from the neck; the dropped shoulders; the curve that starts high on the body, gives a charming look of smallness. Coat (of wool tweed), a Leslie Morris design. Halston hat, in oyster-white felt, turned up at the back. Both, made to order at Bergdorf Goodman. RIBBED WHITE COAT, right, wrapped to a spare, barely touching shape, and gleaming with dashes of clean white everywhere—a breath of organdie in the open turtleneck; leather dogleash, easy around the waist; kidskin gloves. Designed for Elizabeth Arden by Oscar de la Renta, of wool, Fibranne, and cotton ottoman (by Hurel).



SHORT FLOATS OF BLACK— THE RIGHT EVENING IDEA

TIERS OF CLOQUÉ ORGANZA, left: gathered, ruffled, trembling with excitement—a beautiful black silk peony of a dress with a high, narrow stem of a bodice. And all the right ideas: pretty shoulders, really romantic hair—the flowered cascade of ringlets here swings bewitchingly as you dance. Larry Aldrich dress; about $160. Hattie Carnegie earrings. Both: Bergdorf Goodman. Dress: Burdine's; Joseph Horne; Hudson's. Coiffures by Ruel of Coiffures Americana. NEW LIGHTNESS OF BLACK, above right—it sways and drifts in the most ethereal way, but its crispness floats on forever. Cigaline is the name of this right idea, and it makes all the charm here lasting—biased two-piece dress with a bow flying from one shoulder, tiny covered buttons down the side of the long overblouse. By Geoffrey Beene, in Cigaline of nylon (Bucol fabric); about $190. Saks Fifth Avenue; Julius Garfinckel; Frost Bros. CLOUDS OF BLACK, below right—some of the most entrancing that ever blew across a dance floor. A huge ruffle wafting around the décolletage; satin sash; acres of bias-cut skirt. By Geoffrey Beene, in Cigaline of nylon (Bucol fabric); about $190. Saks Fifth Avenue; Julius Garfinckel; Wm. H. Block. De Mario ring.

PENN

LINEN, LACE—THE RIGHT LITTLE-DINNER IDEAS

TIERED WHITE LINEN, above: the prettiest little dress imaginable—cut all on the bias with tiny scalloped edges, and a way of never quite touching that suggests an adorably frangible young body simply enveloped in freshness. By John Moore, of Moreau linen. Henri Bendel; Nan Duskin: Rich's; Woolf Brothers. Emme ribbon-hat. Coiffures: Sebou of the House of Revlon. IVORY LACE, right: tailored, thick with embroidery, ravishing against the skin. Under the strict scalloped cardigan, a heavenly dress—straight neck, no sleeves, the look of an overblouse and skirt. By Sarmi, of Whelan lace. Bracelets by Hattie Carnegie. All: Bergdorf Goodman. Dress: Dayton's; Neiman-Marcus; I. Magnin.

PENN





Fascinating this minute: black-and-white excitement in back

Fascinating things are happening in back here. Apart from gun-toting James Cagney in pop-art form, left: the ravishing printed chiffons of Galanos—narrow, barely touching dresses with tossed-back scarfs, blousing, floating backs that fill with air as they move. (And how they move is: beautifully.) *Left:* Black-and-white chiffon shaded by a grey silk slip; scarfed neckline tied on the bloused back. Galanos hat. Both of Bianchini silk. Bonwit Teller; Nan Duskin; Harzfeld's; I. Magnin. The coiffure by Michel Kazan. *Right:* Silk-chiffon dog's-tooth checks in black and white with a floating back billowing away from the body. Galanos hat. Both: Lord & Taylor; Dayton's; Neiman-Marcus; I. Magnin. Both pages: Kislav gloves. Background, these six pages: an extraordinary exhibition of contemporary art called *Black, White, and Grey*, held recently at the Wadsworth Atheneum in Hartford, Connecticut. The august Atheneum—oldest public art museum in the country—and its dauntless curator of paintings, Samuel J. Wagstaff, junior, were hosts for a month to the works of such avant-garde painters as Barnett Newman, Bob Rauschenberg, Ellsworth Kelly, Ad Reinhardt, Frank Stella, Robert Indiana, Jasper Johns, Andy Warhol; such adventurous sculptors as Robert Morris, Tony Smith.

LOUIS FAURER



Dramatic this minute—the dipped hem: gleam of pale taffeta

Leg-showing black and white, *above:* Blouson dress of white chiffon. floor-length in back, higher in front. Floating, back-dipped coat of black satin organza douppioni. By Dominic for Talmack; dress and coat of Abraham silk. At Bonwit Teller; I. Magnin. Delman shoes. Halston black pompon hat; to order at Bergdorf Goodman.

A marvellous fall of silk taffeta, *right:* Pale-banana colour with a raised waistline, gathered skirt, the simplest camisole top. Triangular shawl. hand-embroidered in creamy white, fringed with banana silk taffeta. Leslie Morris design, to order at Bergdorf Goodman. Shown at a recent exhibition at the Wadsworth Atheneum—above, a painting by Robert Indiana; and at right, monumental sculpture by Tony Smith.

LOUIS FAURER







Romantic this minute—narrow pink wool, leggy black crêpe

Shaft of pink, from Galanos, *left:* A narrow column of wool crêpe, beautifully shaped by bias-cutting and long vertical seams so it just skims the body. Squared scarf of crêpe and silk moire. Gerondeau wool. At Bergdorf Goodman; Dayton's; Neiman-Marcus; I. Magnin. Two to tango, *above:* Black silk crêpe with a touch of coquetry at the hem—short in front, trained in back. Overblouse of French ribbon lace (by Whelan). By John Moore: Henri Bendel; I. Magnin. Delman shoes. Both pages: Kislav gloves. Hattie Carnegie hat. Coiffure: Iris of the Kenneth Salon. Scene: the Wadsworth Atheneum.

LOUIS FAURER



To live with masterpieces means not only continuous enjoyment but a joyful responsibility that never can be lightly put aside. In their New York apartment, the Wrightsmans have a succession of great works in a house that is not at all a museum. (The house has life, scent, prettiness, the flowers, the essence of the world of Watteau and Fragonard.) Mrs. Wrightsman is shown here, pretty in a pink Balenciaga déshabillé, as she stands in front of the richly painted, newly discovered "Repentant Magdalene," by Georges de La Tour. A superb painting, unique in a private collection, it was bought a year or so ago in Paris. The Magdalene, her head turned away, holds in her hands a skull, her jewellery thrown at her feet—the symbolism is the vanity of life. Painted some time in the early 1600's, she has come to rest in an exquisite apartment over a white-and-gold Louis XVI table, with, close by, four chairs, signed by Sené, cabinetmaker to Louis XVI.

This apartment and its treasures are a pleasurable obsession to the Wrightsmans. An adventurous man, Charles B. Wrightsman in 1921 surveyed the Russian oil fields for Standard Oil of New Jersey, now goes deeply into adventures with great paintings. With Mrs. Wrightsman, he tastes and chooses with knowledge. Mrs. Wrightsman, a scholar and a connoisseur, has undertaken, in addition, the adventure of acquiring the special knowledge that these treasures exact to keep them in condition. There is the vast scale of the minutiae of restoration—keeping up the *parquet de Versailles* floors, mending a Savonnerie carpet (made for the grand gallery of the Louvre to the order of Louis XIV), repairing, polishing, touching up ancient *boiseries*, the ormolu, the bronzes, maintaining the 72° temperature with the humidity at 55 percent, requiring the care just to dust the twenty great pairs of Meissen birds. She has the eye to see the swell in delicate marquetry, the bubble that may appear in a canvas. It takes work and love.

In fact, it has taken the Metropolitan Museum some three years, with the writing still unfinished, to catalogue the Wrightsman collection. In this house some of the masterpieces include seventeenth-, eighteenth-, and nineteenth-century paintings and furniture. In the drawing room, for instance, there is a delightful late Vermeer (only museums usually have Vermeers) that may be Vermeer's own daughter with a blue scarf. There is a Renoir, a small enchantment of a Gerard David—a Madonna, three Tiepolos (father and son), two De Troys, a G. P. Panini view of the Roman Forum. Equally magnificent are five tables in the drawing room, all signed with the unique initials, B.V.R.B. These initials stand for Bernard Van Risenburgh, a furniture maker of Dutch origin who lived at the time of Louis XV. (Until the initials were deciphered in 1957, this extraordinary cabinetmaker was called simply BURB as his V's looked like U's.) In other rooms are a delicious Domenico Tiepolo, a glowing Oudry of fruit, rabbit, game bird, and shining kettle, a Monet, an El Greco, and drawings by Fragonard and Watteau. Finally, a simple historic document rests on a mantelpiece in Mrs. Wrightsman's bedroom—an invitation to a masked ball in honour of the marriage at Versailles of Monseigneur Le Dauphin in 1745. It directs the recipient to enter at the left.

Living with masterpieces, living in an eighteenth-century atmosphere with the Fifth Avenue buses outside the windows, to live with masters whose works hang sometimes on the olive-green walls of the entrance or on the gold-and-ivory-coloured *boiserie* walls, requires a triple ability, far beyond money: erudition, time, and a light heart, to make the great gesture.

THE GREAT GESTURE: JUST MASTERPIECES



Mrs. Charles B. Wrightsman, opposite, with a newly discovered Georges de La Tour, right, with one of the three Vermeers in private collections

THE GREATEST
PRIMA BALLERINA
IN THE WORLD—THE MOST
DRAMATIC, THE STAR OF THE
BOLSHOI BALLET COMPANY.
A PHOTOGRAPHIC ESSAY
FOR VOGUE
BY CECIL BEATON

PARIS MATCH



PLISETSKAYA

BY SOL HUROK

In that split second when Maya Plisetskaya makes one of her bravura entrances, I experience a shock of electricity that no other dancer I have seen, save one, has given me. And that one was Anna Pavlova.

Whether Plisetskaya is dancing as Odile, all sheen and black sequins, or as the green lizard-like Mistress of the Copper Mountain in "The Stone Flower," or as Kitri the street-dancer in "Don Quixote," her first appearance on the stage is like a brilliant flash that throws everything around into darkness. And when the single spot of light falls on the white tutu from which project the limbs that, even before they begin to move, have ceased to be human, her Dying Swan is alone in the world, not just on the vast stage of the Bolshoi.

When, some years after the war, I resumed my regular visits to Moscow in search of attractions to present to the American public, I learned that since my last visit a new star had risen in the Soviet ballet. Since then I have seen Maya Mikhailovna Plisetskaya in each of her new rôles. And tonight, sitting in the Great Hall of Moscow Conservatory I heard my neighbour, the famous Soviet composer, Aram Khachaturian, describe Plisetskaya as the greatest dancer in the world today. Igor Moiseyev told me the same thing. At that moment I caught a glimpse of her as she turned her head to say something to her husband, sitting a few rows ahead of me. Again I experienced that electric thrill her presence is charged with. The previous evening she had danced a new rôle at the Bolshoi Theatre and was still aglow with the radiance of Princess Aurora.

The Conqueror of the Air—that is how my balletomane friends in Moscow used to describe Maya Plisetskaya in those years when her leaps had the sharp brilliance of slender-bladed scissors. Even in her early rôles, as Myrtha in Act II of "Giselle," and as the Lilac Fairy in "The Sleeping Beauty," her breath-taking cascades of diagonal leaps brought a new brilliance, a clear-cut, delicately-traced classical quality to the Bolshoi. She owes it, she told me once, to one of her teachers, Elizaveta Gerdt, a direct descendant of one of the greatest teachers of the St. Petersburg school.

Tall, with astonishingly lovely arms and long "aristocratic" legs, Maya Plisetskaya was endowed with proportions which destined her to reach the summit in classical dancing. (It is the opinion of some Russian sculptors that her figure is as near perfection as possible.) But that is far from the whole story of her success. With her impetuous, magnetic temperament she adds a warm, earthy passion to classical perfection which by its very purity and crystalline coldness can sometimes be a handicap in the portrayal of character. I remember Plisetskaya's Myrtha as the very personification of the betrayed maiden's cruel dispassionate revenge, but I remember, too, her sensuous Bacchante in "Walpurgis Night," and her passionate jealous Zarema in "The Fountain of Bakhchisarai." Her Kitri is the joy of life itself in contrast to the abstractness of Don Quixote.

Maya Plisetskaya is the greatest dramatic dancer the world has known since Pavlova. What more need I say?



Plisetskaya—
the splendour of
sable to the ground.
Coat by Maximilian.

PLISETSKAYA

"Tall, with astonishingly lovely arms...
Maya Plisetskaya is the greatest dramatic
dancer the world has known since Pavlova."
—Sol Hurok







"A PLISETSKAYA TWO-HEADED CALF"

BY TRUMAN CAPOTE

One winter afternoon in 1956, a friend, a Russian, called me at the hotel in Moscow where I was living, and asked if I would like to go with him to that evening's ballet performance at the Bolshoi. As it happened, I had another engagement; moreover, I was not (am still not) an admirer of the Bolshoi company, which seemed to me vigorous but very corny. However, my friend said: "But it's Plisetskaya." And so of course I went. Because, my God: Maya Plisetskaya. Not that I'd ever seen her dance. Nor, for a long while, had anyone else.

Several years earlier, this mythical girl, whom many considered the most gifted of all younger classical dancers, suddenly, tragically, and allegedly forever, disappeared. Into Siberia—that was the rumour. At any rate, to a place of punishment and exile. Why? Who knows. Whatever the truth, Plisetskaya's star had darkened; few supposed it would glitter again.

The theatre had not announced that she would dance that evening—her reemergence was quite as abrupt as her departure; still, word of tonight's début had reached Plisetskaya's particular sympathizers, as well as the regular order of ballet *cognoscenti*, and, though there is seldom an empty seat at the Bolshoi, the premises seemed overly occupied, as though two persons shared every seat. Staring around at the audience—those moon-faced girls with their braided hair, the serious-faced and feeble-eyed young men, and the highly scented old women, and the shaven-headed army officers—gazing around at these countenances, all simultaneously ignited by pre-curtain expectancy of unusual calibre, I remembered a phrase a Soviet acquaintance had used to describe the pianist, S. Richter: "He is a real two-headed calf." By which he meant a natural phenomenon.

Plisetskaya—she, too, is a two-headed calf. One sensed it before one saw her; and when at last she appeared, a white spectre leaping in smooth rainbow arcs, the audience, as though welcoming not a mere entertainer, but a prodigy of moral, even spiritual significance, released a downpour of applause that inundated the theatre. I've never heard the equal. It was thrilling. And so was she. Virtually all Soviet artists or objects or architecture of really good quality are, in essence, aristocratic—czarist romantics. Ballet itself is such a souvenir: and Plisetskaya another. Her arms—her not-to-be-believed arms—were like articulated wands, and her long legs tapered to a pair of silk-shod feet that seemed to hover a thin distance above reality. And her neck, with its swan-like thrust, and the head it held, a royal head of shadowy origin (gypsy ancestors?), were perfectly suited to her wondrous purposes. And yet, for all the ethereal overtones, the central image imparted was not dainty, nor the least frivolous; rather, it was one of strength—plain physical strength, and strength of character, the kind that can absorb sorrow and convert it into moral energy: without the latter she could not have survived as she had, nor, without the former, danced as she did.

Danced with an abandoned control which simply, as the Black Swan *pas de deux* ended (the ballet was "Swan Lake"), raised the audience to its feet—like a baseball crowd when a homer goes over the fence. To see a deserving artist extravagantly praised is somehow an entirely satisfying experience. That night, all around me, men were crying—the chess players and the military alike; and the moon-faced girls stumbled down the aisles toward the stage clutching humble flowers, pathetic winter bouquets that, when thrown, shattered as they sailed toward the triumphant young dancer. I remember picking up a few nondescript petals, and placing them inside my program. I kept the program; years later I came across it, and found inside it those slight floral remnants, and remembered, with a sweetness they perhaps once possessed, that long-ago Moscow evening: not only the splendour of it, but the act of faith it represented.

Maya Plisetskaya at her make-up table in her dressing room



PLISETSKAYA

"Her neck, with its swan-like thrust,
and the head it held, a royal head . . .
were perfectly suited to her wondrous purposes."
—Truman Capote

Opposite: Maya Plisetskaya wears a red crêpe chiffon dress from Grès that gives and takes a beauty of motion.





"First love, first agonized encounter"

by Penelope Mortimer

EDITOR'S NOTE: Penelope Mortimer is one half of a superbly talented English couple: her husband, John Mortimer, is a playwright and novelist; they collaborated on a travel book, *With Love and Lizards*. Her last, most trenchant novel, *The Pumpkin Eater*, about a much-married, child-burdened housewife whose marriage wanes as her husband's career waxes, has just been made into a film for which Harold Pinter wrote the script. Here, in memory of all the "first" loves in her life, she writes of, perhaps, Everylove. (This is the second "first love" article; the first, by Laurie Lee, appeared in the March 15 issue.)

I'm supposed to write about my first feelings of romantic agony—well, that's what they call it, and the phrase does have a kind of tortured charm. So I thought that if I could re-create you as you were, I should be able to put all this down—about you, about us—without the usual patronage, cynicism, or nostalgia. But the curious thing is that now I've evoked you—and heaven knows it wasn't easy, staring the past in the eye, charming it back to life like that—you bear no resemblance at all to any of your former selves.

My abracadabra of associations, my mesmeric glare at the section of space I had chosen for your manifestation—well, all that effort certainly produced someone. But who? Smudged on the air as you are, featureless, an unidentified spook, you are undeniably middle-aged. Your astral body, if you don't mind my saying so, sags. Your ectoplasm has a sad, lugubrious quality. I wish you would go away, because you are obviously unable to rekindle a spark of longing in me, let alone pain. But there you sit, if it can be called (Continued on next page)



PAISLEY TWEEDS—NEW THIS MINUTE

Paisley echoing Paisley: the beautiful new double-print idea from Galanos—a suit of laciest brown-and-grey tweed and a silk blouse in identical Paisley. The very dégagé cardigan, edged in black crochet, fastened with cut-stone buttons, and backed with the palest chiffon to show glimpses of light—glimpses of blouse. Suit, of a new Pierre Godart wool tweed designed specially for Galanos. At Lord & Taylor; Dayton's; Neiman-Marcus; I. Magnin. Kislav gloves. Michel Kazan coiffure. The make-up we like with browns: beigey. And what we like about make-up now is: speed; the one we have in mind simply races over the face—light, smooth, covering—like silk spilling from the bolt. Revlon's news—Ultima II in cream foundation, Cream Blusher, powder (more details in Beauty Checkout).

PENN

"First love, first agonized encounter" *continued*

sitting; prepared, it seems, to preside over memories, even if you can't invoke them. Waiting, perhaps, to call me ridiculous. Well, you're no answer to a maiden's prayer, I can tell you. Not any more. If I'd known you would turn out like this, I'd have settled for a good, straightforward piece of reminiscence, full of wistful charm and the smell of old galoshes in the Lower IVth cloakroom. After all, everyone would understand that. Everyone would have believed it. Except us.

When I first saw you, you were wearing a yellow pullover and working—I think on the roundabouts—in a fairground in Melksham, Wilts. I suppose you were about twelve. I must have been eight, thereabouts. It was summer, hot, the fields were misty when I set out on my bicycle in the early morning. I bicycled to the fairground before breakfast, simply to catch sight of you, and hung about in the afternoon in that unsuitable, germ-infested place (in the market square, was it? Next to the churchyard?) in the fevered, fearful hope that you would speak to me. You never did, of course. You didn't even know I was there. What I felt for you then was a truer passion than those of my later, more muddy and complicated years.

To have a "pash" on someone, when you are a child, is literally to experience in abbreviated form the sensations of Isolde towards Tristan, Héloïse to Abelard, Ophelia to Hamlet. It's accepted, even by brigadiers and games mistresses and frail old ladies in Bath, that a child can feel passion. But not love. Which is odd, because there is as much sex in passion as there is in love, indeed more. What is lacking is temperance. Anyway, my whole purpose in conjuring you up was to experience, not explain, my romantic agonies. What I felt for you during that week of the fair was a kind of impure worship inspired, somehow, by yellow wool.

You cropped up occasionally during the next couple of years—you had slicked-back hair at this time, wore bicycle clips and tended to be called Basil. I temporarily blinded you with my immense hair-slide on a steamer crossing from Southampton to the Isle of Wight. My anguish, I swear, was greater than yours. But you won't remember. Other, older girls named Doreen, with quick wits and water-waves and surreptitious lipsticks, took your fancy. Come to look at you, it may be the Basil in you that's survived. I feel a vague sense of inadequacy; an inability to understand the significance of tennis. Tennis?

Your next appearance made up for all that. You were old this time, around thirty. You were sandy in colour, wore graceful plus fours, came from somewhere in Central Europe, and taught me, among other things, how to play the flute. I scribbled my face all over with white chalk and lay down stiff in the playground so that you would carry me indoors and coax me, with difficulty, back to life. I walked barefoot over a great field of thistles because, on the other side of it, you were in mortal danger. As in all fairy tales, it was endurance in an emergency that counted, not speed. It seemed to take an eternity to cross that field, protesting my love for you with each tortured, clench-toed step; and the fact that you weren't there at the end of it didn't matter at all. There's tremendous egoism in unrequited love; a quite staggering vanity. I hardly noticed when—unaware of the amount of times I had saved your life—you (Continued on page 195)



THE BLUE SUIT IDEA— WITH THE LOOK OF LINEN, TOUCH OF JET-BROWN

This-minute developments in the blue-suit rave—jet-brown in its life, a crisp new linen-weave to its hand. Whitened blue cutaway jacket, closer to the body and filled with a cowled clear-blue silk chiffon blouse. Jet-brown cotton walking skirt in the same weave as the textured rayon jacket—bound and bowed at the waist in brown velvet above an inverted front pleat. Suit by David Kidd for Jablow. About $160. Marvella earrings. All at Bonwit Teller. Suit: Woodward & Lothrop; Gus Mayer; Joseph Magnin. Aris gloves. Halston hat, to order at Bergdorf Goodman. On the eyelids: a light wash of Tender Blue eye shadow. Navy Pink Day lipstick. By Germaine Monteil.

PENN









THE HOUSE IN THE BOIS

THE DUKE AND DUCHESS OF WINDSOR IN PARIS

TWELVE PAGES ON THE LIFE
AND HOUSE OF A LEGENDARY COUPLE
BY VALENTINE LAWFORD
PHOTOGRAPHS BY HORST

Scarcely more than a quarter of an hour's drive from the Place de la Concorde, the house of the Duke and Duchess of Windsor lies in a leafy oasis—a private extension of the Bois de Boulogne, as unexpected and improbable as an enclave of Arcadia in Paris.

The Route du Champ d'Entraînement is more like a forest ride than a street. On either side of the entrance to No. 4 hangs a lantern surmounted by a small gold crown. Gold spearheads top the railings. An engraved enamel plaque advises strangers to beware of the dog. And one must ring for admittance. Otherwise the place seems unofficial and unguarded. Yet it is hard not to feel, as the concierge pulls back the gate, as though one were crossing a legendary frontier or being let into a famous secret.

Past a lodge, rustic and creeper-grown, the drive curves through a miniature park and widens into a sweep before a façade with columns and steps. (Continued on page 179)

H.R.H. THE DUKE OF WINDSOR AND THE DUCHESS OF WINDSOR

THE KING





THE WINDSORS continued

Slate-roofed, stone-faced, conventionally eighteenth century in the manner of early twentieth-century France, the house might once have struck one as banal. But today, like much else of its kind, it has a perceptible "period" grace.

Oak trees entwined with roses; weeping willow and weeping beech; candlelit footmen in scarlet-and-gold, or dark-blue-and-red, livery; trompe-l'oeil marble, crystal, and gilt bronze; and, through a distant window, still more trees. . . . It would be easy enough, by choosing from the wealth of visual detail, to convey the impression of an ornately somnolent interior, set in an escapist seclusion, and indicative of unenterprising minds.

Easy but inaccurate. For if it is true that the house encloses a legend, the legend is very much alive. The atmosphere is admittedly that of a palace. But of a little palace or royal pavilion, airy and gay—Trianon or Favorita or Amalienburg—where there are no awesome, echoing corridors; where even the smallest objects play their visible part; and where no one need feel lost. It is a house, too, where there are so many people constantly coming and going that one is reminded of the first act of *Der Rosenkavalier*—or would be, were it not that, unlike the Marschallin, the Duchess of Windsor never keeps anyone waiting.

Her step is characteristic—a light but firm staccato—on the stairs. Seeing her after a lapse of years, one notes again the contrast underlying her expression: the mouth most prone to humour and the enquiring, almost anxious, kindness of (Continued on page 180)

IN THE ENTRANCE, *left:* The royal dispatch box, in red leather, held by a footman in the day livery designed by the Duke. *Above:* The Duke's Bahamian valet in evening livery, with the pugs, Mr. Disraeli, Mr. Chu, Trooper, Imp, and Davy Crockett. Here, a great Bessarabian carpet, a Louis XIII chair, an eighteenth-century English console, and sunflowers.

THE WINDSORS continued

the eyes. As she moves, she gives her orders with a maximum of clarity and a minimum of words. Time has evidently not lessened her celebrated efficiency, nor lowered the high standards that she demands, above all from herself. No household detail is too small for her. No effort for her guests too great. Small wonder that even in a city famous for its *maîtresses de maison*—and its genius for criticism—she is candidly recognized as an outstanding hostess. Her wit is still as clean cut—and unmistakably American—as her figure. And she can be more explicit with a flick of the wrist than some women with a whole repertoire of explanations.

The Duke's step is less hurried, as he emerges a little later (Continued on page 187)

IN THE DRAWING ROOM, *above:* James Gunn's portrait of the Duke in the robes of the Order of the Garter. *Right:* Portrait of Queen Mary, the Duke's mother, crowned and in the robes of the Order of the Garter, by Sir William Llewellyn. On a *Régence* table with a Chinese lacquer top, stands a pair of seventeenth-century Augsburg swans in which the Duchess often places flowers. On another table, *left,* a small painting of Windsor Castle.



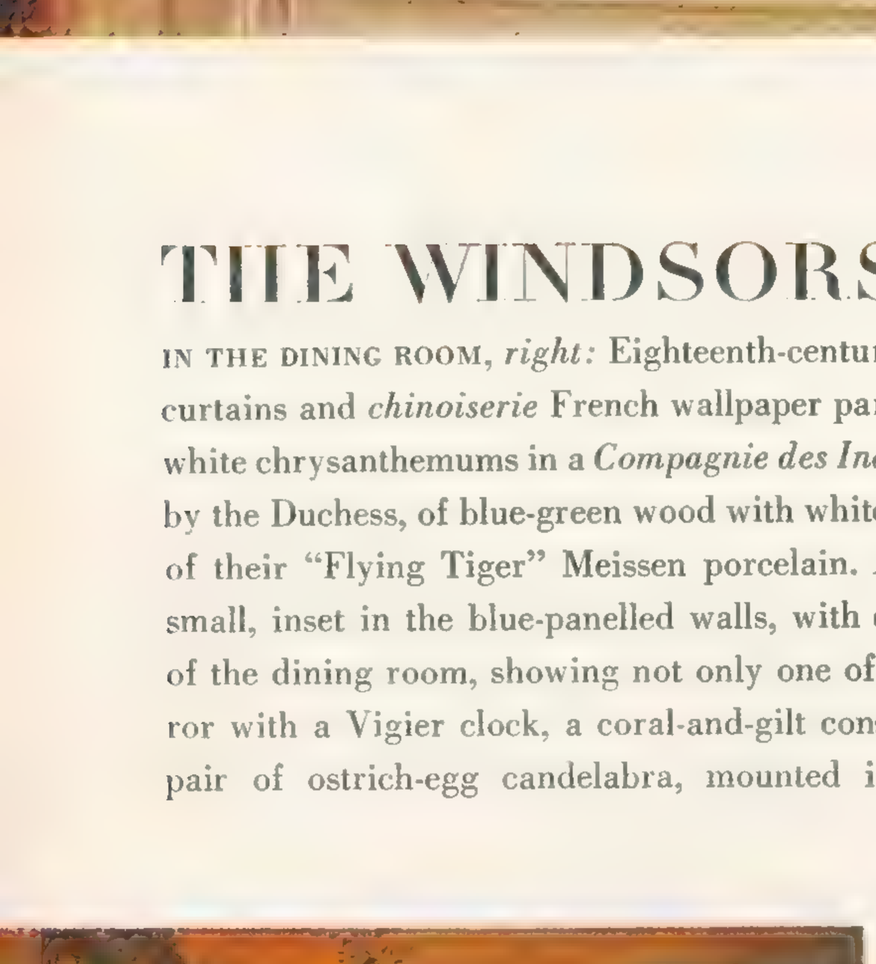


THE WINDSORS continued

IN THE LIBRARY, *left:* The Duchess on a yellow-silk sofa in the alcove lined with orange-yellow velvet. Details: old English needlework rug with flower panels; the brass lantern in the manner of the Brighton Pavilion; Stubbs's painting of the first Viscount Howe with his mare, Maria; part of the set of oval portraits of the pugs in Louis XIII frames; vases of Japanese berries, flame-coloured. *Above:* On one of a pair of marquetry tables, a group of Royal family photographs; a photograph of Queen Victoria given by her to her great-grandson, the Duke. In jewel-encrusted frames, Queen Alexandra, Queen Mary, and, in the uniform of a naval lieutenant, the Duke when he was the Prince of Wales. *Below, right:* A sixteenth-century Augsburg unicorn willed to the Duchess by Lady Mendl. Note: the table has a Sèvres plaque on top with a gold oval box and a tôle-shaded Louis XVI lamp.

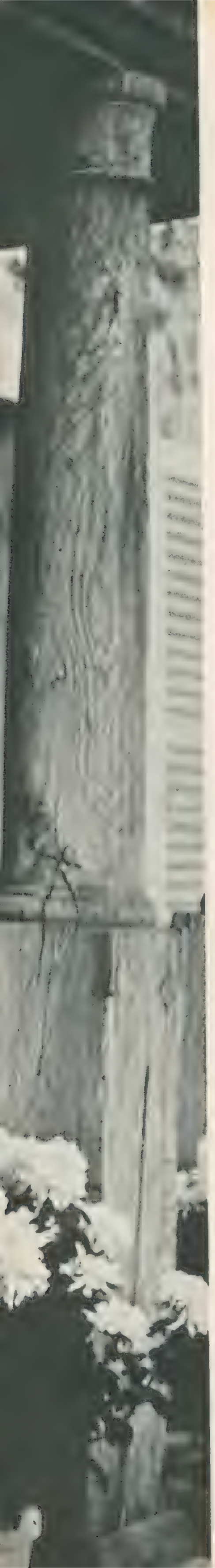
THE WINDSORS continued

IN THE DINING ROOM, *right:* Eighteenth-century exoticism—a lovely old blue with coral curtains and *chinoiserie* French wallpaper panels from the Château de Chanteloup. Details: white chrysanthemums in a *Compagnie des Indes* porcelain jardinière; the chairs, designed by the Duchess, of blue-green wood with white damask seats and backs. On the table, part of their "Flying Tiger" Meissen porcelain. *Above:* One of the two musicians' galleries, small, inset in the blue-panelled walls, with cello and music-stand. *Below:* Another view of the dining room, showing not only one of the musicians' galleries but also a large mirror with a Vigier clock, a coral-and-gilt console. Lighting the *chinoiserie* panel, one of a pair of ostrich-egg candelabra, mounted in English eighteenth-century bronze-doré.









THE WINDSORS continued

from the elevator in the hall. He likes to potter en route; goes first—humming or whistling—like any other Englishman to sample the weather outside the door; stops to light, and relight, his pipe.

In a world where men tend to look more and more alike, he seems more than ever endowed with the capacity to look like no one else. And not merely in the matter of clothes—unique as it is for a man today to wear three different kinds of checks at once, wide corduroy trousers which almost conceal his shoes, and even at times—if reports are correct—a matching suit and tam-o'-shanter made from a tweed as bright blue as his eyes. His hairline is still where it was when Paul Nadar photographed him in 1912. His profile is still as Sargent drew it in a charcoal sketch. If anything, he seems today even more Royal—more like the embodiment and culmination of the mysterious, mixed but unmistakably interrelated clan who once ruled most of the non-Catholic States of Europe—than ever he did when he was still Europe's most popular Prince.

If there is perhaps any part of the well-known image that one finds lacking today, it is the nervous, almost despairing, shyness which was such a familiar mark of his youth. The hand that once was famous for fiddling with his tie, now rests on his hip, thumb in waistband, or at most, for the sheer pleasure of the gesture, tugs now and again at his leather belt. Outwardly, the Duke of Windsor is still as eager and solicitous, yet intangible and aloof, as the Prince of Wales. His expression is still indefinably charming but indefinably sad. But he no longer looks—no longer needs to look—as though, for all his exemplary training and authentic willingness to play his part in life, he were acutely frustrated by the inability to do so a little closer to the ordinary heart of things, in a less stylized manner and, as he conceived it, at a more modern pace.

But here are two people who have already only too often had to submit to public dissection, well-meant or otherwise. And one fancies that they might find it a relief if for a change their house were to be examined in their place. The Duchess, at all events, is particularly fond of visiting other people's houses, believing that they provide a sure guide to their owners' minds and hearts. And since she, as much as any woman, has provided the frame and decoration for her husband's home life, as well as helping to create within it a substitute for his whole existence before their marriage—her own house may prove to be her fairest interpreter and representative.



H.R.H. THE DUKE OF WINDSOR

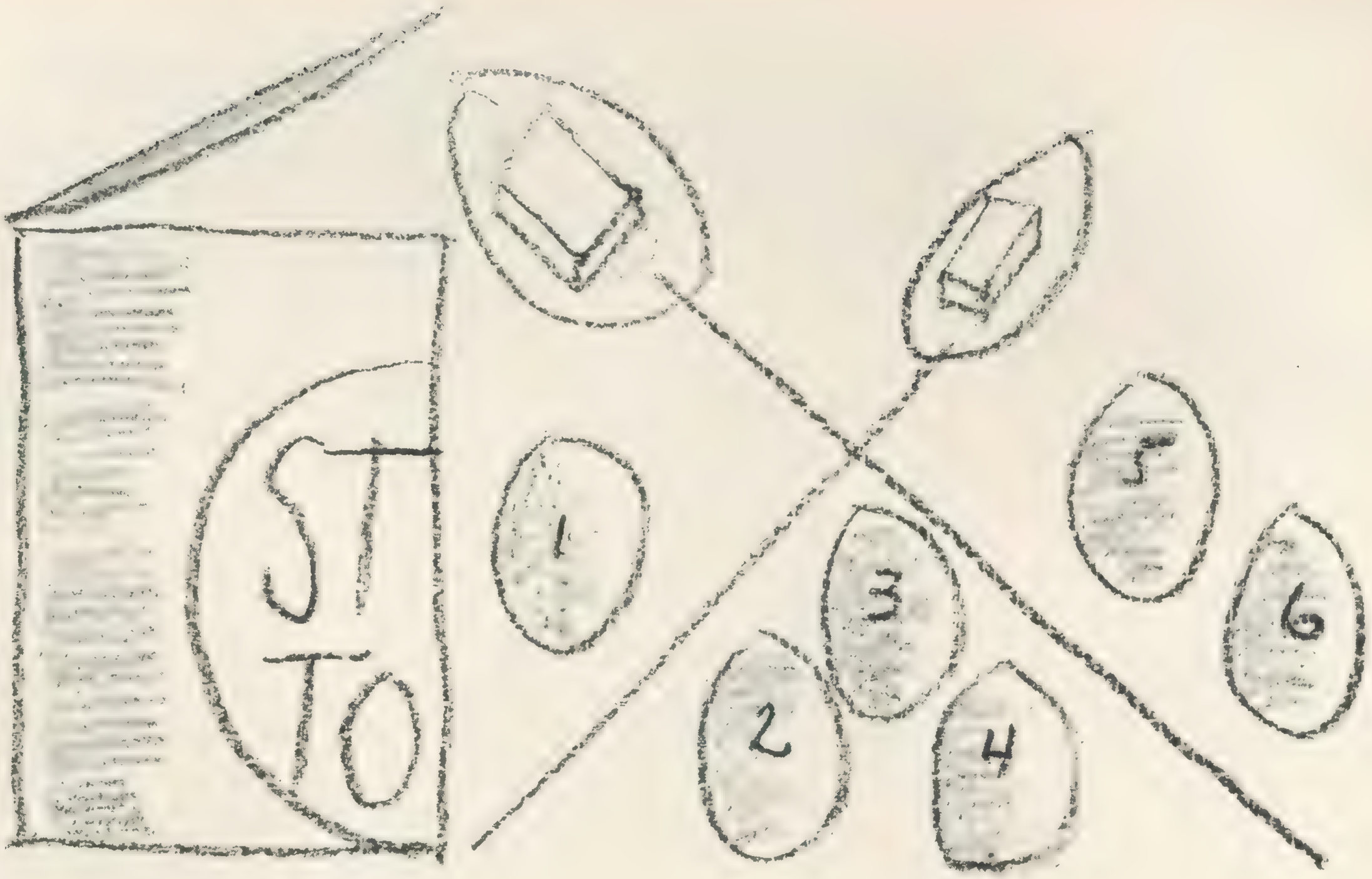
On weekends in France, the Duke and Duchess usually leave Paris for their country house, The Mill, near Paris. There, the Duke, an extraordinarily knowing gardener, grows flowers in his gardens and greenhouses for both the Mill and the house in the Bois. In the photograph shown *left*, the Duke's suit is of blue Scotch tweed with a big white check. (Although he has his coats made in London, his suits—of English materials that he brings over—are done in New York, primarily because he believes that the trousers are cut better.)
Note: in the small photograph *above*, taken in their Paris house, H.R.H. the Duke and the Duchess are leaning on a wrought-iron railing. Near them, his well-worn Garter banner from St. George's Chapel, Windsor.

For some years after the Second World War, the Duke and Duchess of Windsor had no permanent home. In 1952, however, tired of living only in rented houses or hotels, they bought a country house near Paris, the Moulin de la Tuilerie at Gif-sur-Yvette, which the Duchess has completely remodelled, and to which the Duke, an expert horticulturist, has added a beautifully landscaped garden. They spend their weekends there. But since 1953 they live all week in the house on the Route du Champ d'Entraînement, which they have taken on a long lease from the City of Paris. More recently, they bought land on the Costa del Sol, in southern Spain. But they have not yet built a house there. And all year round, except for a month or two in the spring which they spend in the United States, and an occasional visit to England, the Paris house is their headquarters.

It is hard to believe that there can ever have been an interior more surpassingly clean—where crystal was more genuinely scintillating and porcelain more luminous, or where wood and leather, polished to the consistency of precious stone, could more truthfully be said to shine.

Yet, for lack of windows the hall, high and shadowy, would at first seem almost somberly impressive, if it were not for the banked flowers at the foot of the staircase, and the intermittent barking of five pugs, called to order from all sides by voices English, American, French, Spanish, and Bahamian—mostly in vain. Massive eighteenth-century spread-eagle consoles bear silver vases filled with sunflowers, their green and gold reflected in octagonal mirrors on the wall behind. A giant, antique, gilt-bound German globe, a tall eighteenth-century Chinese screen, (Continued on page 190)

VOGUE'S MENUS



DINNER FOR FOUR

TOMATO SOUFFLÉ*
Anchovy Toast

SLICED BREAST OF TURKEY WITH
WHITE TRUFFLES*

CROWN OF YOUNG LAMB
Purée of Unsweetened Marrons

CHAMPAGNE SHERBET

CRÈME BRÛLÉE WITH CRUSHED
FRESH STRAWBERRIES

WINE: CHABLIS
Valmur or Le Clos

Think how many houses you go into which are merely rich and right. The right rugs, the right chandeliers and ashtrays, all set in the right places by the right decorators. Remember the food in such houses: the right soup, meat, potatoes, yellow vegetables, green vegetables, salad, desert—all following the inexorable nutritional law of the Seven Basic Foods.

What a joy it is—right?—to go into an idiosyncratic house: a house with too many pictures, too many books, *much* too large a collection of Gold Coast sculpture, a house with a Matisse in the bathroom. The food in such a house may be, deliciously, not at all right—idiosyncratic food, with salad missing, and, perhaps, no vitamin-flooded vegetable at all.

We have arranged an idiosyncratic menu for a change, one quite lacking in any exquisite balance of carbohydrates and proteins and minerals. It recommends itself in only one way—it tastes good.

VOGUE'S OWN RECIPE

TOMATO SOUFFLÉ

FOR FOUR PEOPLE

1 can stewed tomatoes (with onions, peppers)
½ small can tomato sauce
6 eggs
2 tablespoons butter
2 tablespoons flour
2 heaping tablespoons freshly ground Parmesan cheese
Black pepper

Drain the tomatoes thoroughly and reserve. You will have more than a cup of tomato liquor. In the top of a double boiler melt the butter, add the flour, combine and cook for a minute, then add tomato liquor. Add also ½ small can of tomato sauce, cheese, and a good grind of black pepper. Cook five minutes, stirring constantly, until thick. Add drained tomatoes and five egg yolks, remove from hot water, and beat until all are combined. Let this cool. Beat six egg whites until stiff and shiny. Combine ⅓ of these with tomato mixture. Beat in vigorously. Dribble this over remaining egg whites, lifting and folding carefully. Slide it into a two-quart soufflé dish and cook in pre-heated 350° oven 20-25 minutes. Do not expect it to rise high.
THE SNAPPER: The pre-seasoned tomatoes.

VOGUE'S OWN RECIPE

BREAST OF TURKEY WITH WHITE TRUFFLES

FOR FOUR PEOPLE

Breast of 1 young turkey
Butter
Salt and pepper
White truffles (1 large fresh or 2 canned)
1 tablespoon minced onion
1 tablespoon chopped parsley

Have your butcher bone the breasts of a young (no more than six-pound) turkey. Have him carve each breast in three flat thin slices (like the slices normally carved off a cooked turkey for serving), so that you have, in all, six thin slices. Melt a generous amount of butter in a heavy skillet, add the onions and parsley, a little salt and pepper. Sauté the turkey breasts in this mixture. They will not take long, but the time will depend upon the thickness of the slices. Cook them gently as you do not want the butter to burn. The breasts must remain light. When they are done remove to a hot platter and cover them with thin slices of white Italian truffles. Of course use fresh ones if you can get them. You will probably have to use canned.
THE SNAPPER: Starting with raw turkey.

BEAUTY BULLETIN

(Continued from page 146)

liked, medically. And tepid baths (85° to 95°) seem to be the best choice for the long soak —since they can be "borne with impunity," they make a fine site for in-water exercise.

Oils belong in baths. Dermatologists say so. And their saying so makes bath oils not luxuries but "cosmedical" necessities—particularly in cold weather; particularly for women getting into their late thirties and on. We won't attempt to catalogue the oils that could go into baths, but the high spots read this way: the bath oil that first broke into the unknown territory of bath perfumery in this country was Matchabelli's Abano in 1932. The bath oil that first described itself as a skin perfume to wear in the tub and out was Estée Lauder's Youth Dew in 1953. The bath oil that made the population—male and female—conscious that a dispersed oil makes one's skin easier to live with was Sardo, introduced in 1955. Very likely the next bath oil to cause a sensation by what it adds to the bath will be Olgon, a bath oil with all-over deodorizing claims. (Vita-Bath, Badedas in Europe, could stake a claim to this too.) And, precisely because it is not a bath oil. but rather the utmost luxe in shower oil, the recently-introduced Le De Givenchy shower oil counts as a bath-breakthrough.

There is proof that women *are* catching onto bath oil in droves. In 1957, only one woman in nine used bath oil—ever. Today, one out of three does—though how often she uses it is open to question, and accounts for the fact that the big thinkers in the cosmetics world expect the bath oil market to double in the next five years (or, to put it another way, see $60,000,000 a year's worth of bath oils going into bathtubs very soon).

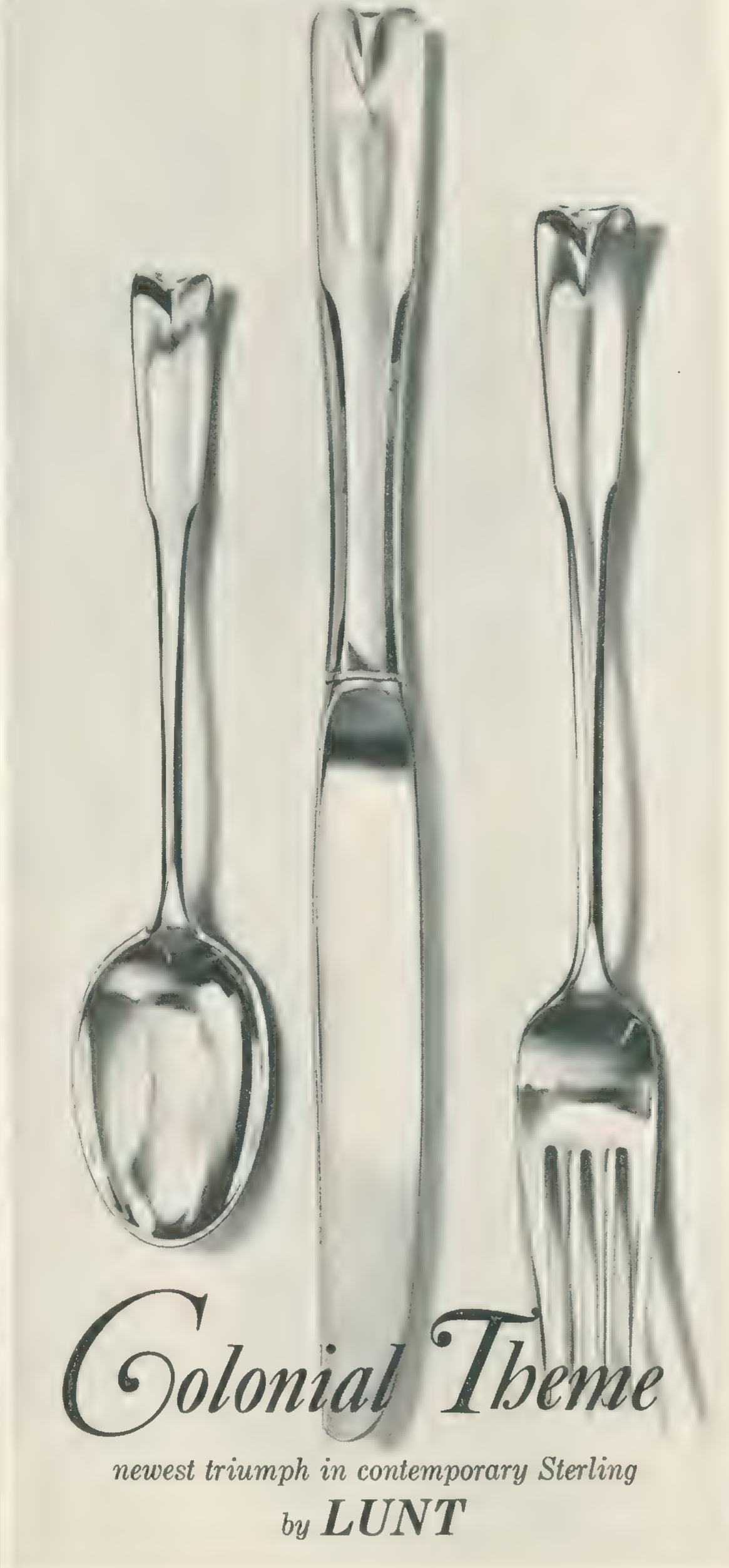
Should one loofah-sponge the skin or not, some women wonder—especially in view of what's now known about the necessity for handling skin gently? Gentle handling refers to face, not to the skin of the body, and the reason is a difference in construction. The face is jammed

(Continued on page 196)

CONTENTS OF THE BATHING ROOM, PAGE 145

Over the French antique tôle tub hangs a six-foot-high, sixteenth-century painting of the School of Fontainebleau, attributed to Martin Fréminet, loaned to the room by the Jacques Seligmann Galleries. Screen: four-panelled, eighteenth-century Japanese; Nuri Farhadi. Two nesting tables: Japanese rosewood, faux bamboo; Nuri Farhadi. Stove: white porcelain, Louis XVI: Frederick P. Victoria. Washstand: white Italian marble with silver lustre bowl, crystal legs; Sherle Wagner. Mirror: simulated tortoise-shell bamboo frame; Doris Dessauer. Towel rack: apple-green faux bamboo corner stand, English, circa 1840; David Barrett. Console table: Louis XV fruitwood, marble-topped; Roslyn Rosier. Blue-and-white urns: eighteenth-century Dutch faïence: The Art Exchange. Wicker armchair: from Hong Kong; Mayhew. Grass-green rug: all wool, by Stark Carpet. Printed terry towels and linen hand towels: from France, by Porthault. Antique silver cups: English, French, and German; from Museum Silver Shop and Jansen Shop. Brushes: by Kent. Sponges and soaps: from Caswell-Massey. Tubside phone: Ericofon by North Electric. Crystal tumblers: Tiffany & Co. Straw baskets from Pink Balloon. The flowering quince tree by the tub and the gloxinia plants in the foreground: from Judith Garden. Not seen in this half of the room but a warm, essential part of its charm: a collection of rare old porcelain from William Lautz and Soupçon.

Is it modern? As gracefully so as the best of today's design. Is it traditional? As surely so as the "fiddle-back" patterns of the 1800's that inspired it. "Colonial Theme's" great triumph is that it is so beautifully, functionally both. This is silver for the way we live now. This is a pattern meant for today's homes. And, as you expect from Lunt, this is heavy solid sterling through and through . . . crafted to glow as proudly tomorrow as it does today, made to last through endless years of use. This is a proud heritage for here and now . . . and all the years to come.



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FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE

(Continued from page 187)

high-backed Louis XIII and Chinese Chippendale chairs, are like notes of the same luxurious decorative scheme. And simultaneously one is aware of another theme interwoven with it, equally rich and even more rare.

Suspended from the wrought-iron railing of the floor above is a time-stained banner with the Arms of the Prince of Wales, which belonged first to King Edward VII and later to his grandson, and hung for almost a hundred years among the other Garter banners in St. George's Chapel, Windsor. On the walls, old replicas of the Royal Arms, mounted on gold-fringed, dark-red swags, with candles added to them by the Duchess, serve as sconces. And lying on a table in the centre of the hall—no longer serving its original purpose, but invested in its exile with a new significance, part decorative, part symbolic, part frankly sentimental—is a very slightly battered, oblong, red leather dispatch box, stamped with the words in gold: The King.

In contrast, the long drawing room, with its windows facing terrace and lawn, is flooded with light. In essence just as palatial as the hall, it is at once a less grandiose and more dazzling variation—Mozart to the hall's Händel—on the dual, Royal and personal, theme. Queen Mary's full-length portrait and a full-length portrait of the Duke, both in Garter robes, look down from pale-blue walls with silver-tasselled mouldings on to an extraordinary assembly of priceless eighteenth-century French furniture, the greater part of it collected by the Duchess.

On every table, console, commode, and *guéridon* are equally priceless objects and bibelots: a profusion of gold, enamel, porcelain, and vermeil—seal cases, snuffboxes, Augsburg and Chinese and Meissen birds. And a phenomenal array of Meissen pugs—pugs on cushions, pugs on stools, pugs scratching themselves behind the ears, pugs asleep, pugs on the *qui-vive*—dating from the mid-eighteenth-century, when the dog-loving, and specifically pug-loving, Count Brühl was director of the factory.

Several of the most notable of the smaller objects were once the property of George IV—the solitary aesthete among the males of the Hanoverian line—and others, including the two pairs of lapis candlesticks, vase-shaped, with daisies of gilt bronze in the vase, are from Queen Mary's collection. But most of them have been more recently collected by the Duchess herself, whose collector's eye is by now as sure and discerning as her Royal mother-in-law's ever was. Their arrangement is exclusively hers. And hers, without a doubt, was the idea of placing every small object on a piece of brown felt, matching its shape exactly, to protect the polished surface on which it stands.

The Duchess makes no claim to be an expert on paintings. But her feeling for colour and form is manifest in the flowers with which the drawing room, like all her other rooms, is laden. It is manifest in the settings which she has created for such paintings as she has. In particular, one remembers a corner where, above a pair of Meissen magpies on a red lacquer *Régence* commode, the blue sea and pink roofs of Boudin's distant view of Antibes lead the eye onwards to the blue-and-coral dining room through the open door beyond.

Far from resembling the frigidly forbidding dining rooms customary in many comparable

houses, this one is alluring and mysterious and light-heartedly exotic. Pink curtains cast a warm light on faded blue *boiseries* with miniature musicians' galleries inset, and great panels of *chinoiserie* wallpaper with a design of trees and water, rocks and boats and birds—the whole as gracefully absurd and fanciful as some eighteenth-century châtelaine's dream of a musical grotto beside a Far Eastern sea. Both *boiseries* and paper were originally part of a room in the Château de Chanteloup.

When the Duchess found them, the former were too small for her needs and the latter was in tatters. On first seeing them, the Duke was appalled. But now, with the *boiseries* so expertly adapted that they seem to have been designed for the room, the paper restored, and the addition of a painted ceiling of basketwork, ribbons, and flowers, they are a perfect setting for one or another of their porcelain dinner services. They have many to choose from—notably the Meissen "Flying Tiger" service of the Elector Frederick Augustus II of Saxony, King of Poland; an eighteenth-century Copenhagen service that was Queen Alexandra's; George IV's Lowestoft with Crown and Cipher in *lie-de-vin* red: William IV's Lowestoft with embossed gold oak leaves and the Royal Arms.

Facing the dining room, at the other end of the drawing room, is a room of even warmer, almost incandescent, colouring: the library.

Here, between panels of yellow and gold, shelf upon shelf of leather-bound books form alternate panels of an even greater lustre. A glowing, orange-yellow, velvet-lined alcove encloses a long sofa of yellow silk, with yellow-silk and coral-velvet cushions. On the red-and-black marble chimney-piece, bunches of coral-red nasturtiums in gilt bronze baskets are like little bursts of flame above the fire. On another yellow sofa, designed by the Duchess, the red-velvet cushions are made from a Cardinal's cape; and a portly Louis XIV chair close by has a leather seat and back of oxblood red. On the mirror over the fireplace hangs Brockhurst's pre-war portrait of the Duchess in a simple dark-blue dress.

But the library is above all an illustration or epitome of the Duke's past life. One of a pair of Louis XV marquetry *tricoteuses* displays a collection of miniature Royal photographs. On the other are Fabergé pieces that were once Queen Alexandra's and a group of engraved Royal signets: the Prince Consort's, and the Duke of Connaught's, Edward VII's on rock crystal, the Prince of Wales's on topaz, Queen Mary's topped with a lapis ball.

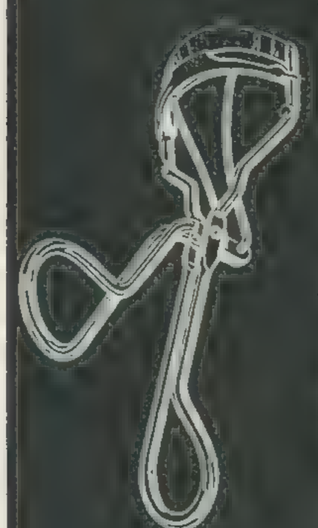
The books, too, are a unique Royal commentary. *A King's Story* is here, in ten languages; and the Duchess's memoirs. Picking other volumes at random one dwells on the handwritten dedications, grown more touching with the years. Here is *The Life of the Prince Consort*, dedicated first by Queen Victoria, in flowing nineteenth-century German, to her cousin the Duchess of Cambridge, and rededicated, more than half a century later, by the Duchess of Cambridge's granddaughter, Queen Mary, to her eldest son, as a memento of his two great grandmothers combined. *The Letters of Queen Victoria*, in nine volumes, was a formidable Christmas present to the Prince of Wales from his father in 1912. The four volumes of Churchill's *Marlborough* are dedicated to

(Continued on page 192)



Mascara
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wonderful

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(Continued from page 191)

the author's close Royal friend in each of his successive incarnations: volumes I and II to the Prince, volume III to The King, volume IV to the Duke of Windsor.

Ten volumes on the drawings at Windsor Castle were Queen Mary's Christmas and birthday presents to the Duke year after year from the Second World War until her death. And on a low table in the alcove are piles of the Royal Gift Books so familiar to English children of forty years ago: *The Queen's Gift Book, The Prince of Wales's African Book, The Prince of Wales's Book* of his tour of 1919-1920, with its photographs of the Prince being ducked as his ship crossed the equator, camping in Canada, reviewing the cadets at West Point, visiting Theodore Roosevelt's grave, planting memorial saplings in Central Park. . . .

Such are the rooms where the Duke and Duchess of Windsor receive their visitors and entertain their friends: four variations on a double theme, respectively solemn, brilliant, light-hearted, and mnemonic.

For the greater part of the time, however, they live on the upper floor, where they share a study and drawing room combined, known as the boudoir. Once again the Duke's Royal mementos mingle with the Duchess's choice of furniture and porcelain and flowers—yellow, white, and gold, against pale coral-pink panelled walls. But here, too, are innumerable signs of their intimate daily life together: letters, newspapers, magazines, books and spectacle cases and scissors.

The Duke has a writing table of black lacquer and gilt, with bronze dogs as paperweights, golfing trophies, and a paper knife presented to him decades ago when he opened some British bridge. The Duchess's desk is an eighteenth-century lacquer secretary in green and black and gold, with a photograph on it of the Duke as King, mounted on his charger at the Trooping of the Colour. *Webster's Dictionary* is handy, and a book on the *Art of Conjugating French Verbs.*

In the Duchess's own rooms beyond, pale-blue, grey-blue, and mauve, everything is always beautifully in place. In contrast, the Duke's rooms—in his wife's words—are usually a mess: the result, in her opinion, of his having had two valets to look after him in England, whereas she was brought up in America to look after herself. "The sort of rooms," says the Duchess—quoting a saying of her well-loved centenarian Aunt Bessie, Mrs. D. Buchanan Merryman of Washington—"where everything is hung up on the floor." But though she is instinctively tidy herself—"I get ulcers if anything is crooked"—she forgives the Duke's untidiness in his own quarters, knowing that it is his habit to use his bedroom and dressing room and even bathroom as alternative studies and offices; and admitting that even if his rooms are untidy his mind is not.

In fact he is an excellent bookkeeper and businessman, keeping their accounts with such accuracy and neatness that their accountant only wishes he might employ him. Nonetheless, since the Duke never willingly throws away a newspaper, the Duchess once a month quietly destroys them for him. In the intervals, the piles of newspapers accumulate in corners, most of them open at the financial section. He has always at least three card tables laden with letters and documents. And being a man who

uses the shower in preference to the bath, he has had his bathtub covered with a board, to serve as an additional table.

Someone once described the Moulin de la Tuilerie as so well organized that the Windsors' guests need bring no luggage. The same might be said of any house furnished, stocked, and staffed by the Duchess. But in the Paris house there are only two guest rooms. Often these are occupied by their friends from America or England. But the house is above all a frame for themselves, equipped for their daily lives with or without friends.

In Paris the Duke spends his mornings at work on letters and papers and accounts. He is deeply interested in current affairs in England and elsewhere; and for relaxation reads political and historical books. But he has always been an outdoor man, as fond of golf as of gardening; and he usually drives off before luncheon—a meal he goes without during the week—and returns at nightfall, after playing golf or following a golf tournament. (Palmer and Nicklaus are his heroes of the hour.)

The Duchess likewise spends her mornings at home, occupied with household duties. Sometimes she lunches in Paris, and passes the afternoon in a museum or at an exhibition, or best of all at some *antiquaire's* on the Left Bank, where in the past she has found many of her greatest treasures, and still contrives to make an occasional discovery.

But whenever she is to give a dinner party, she spends the day at home: in the kitchen with Lucien, the chef, or with Georges, the butler, in the linen room and the china pantry and the dining room. Her work goes far beyond a gifted amateur's supervision. She herself chooses the menu—and the wines, which the Duke seldom touches—and the napkins, the cloths, the silver, the services, and the flowers. So far as possible, everything is *fait à la maison*. And, typically, she is as careful about the colours of the meal itself as she is about those of the table decoration.

The Windsors' guests include many of the leading figures in the official and diplomatic life of Paris. But the Duchess, justly renowned as she has always been for her preference for general conversation, likes it to be truly general. She intersperses her important guests (and occasional important bores) with friends of her own, whose contribution is less likely to be weighty or worldly importance than to be a light heart or a decorative appearance. Both she and the Duke are fond of the young, and their parties are often composed entirely of young couples. For this is above all a house whose owners make it their business to create and sustain an atmosphere of lively happiness for themselves and their friends.

After dinner, the Duchess likes to play cards. But she dislikes doing so in the daytime, most of all on sunny afternoons. In New York, she and the Duke go often to the theatre. The Duke, incidentally, knows the words of a multitude of songs from musicals old and new, and likes to sing them, if there is anyone present to play for him. (Cole Porter's name is prominent in the sheet-music on the drawing room piano.) But in Paris, they prefer to go to the Opera or the Ballet. The Duke's French, unlike his Spanish and German, is elementary; and though the Duchess's French is far more fluent and advanced, it is hardly up to the demands of

(Continued on page 194)





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THE DUKE AND THE DUCHESS OF WINDSOR

(Continued from page 193)

simultaneous interpretation.

The Duke visits England more often than his wife. She encourages him to do so, knowing that he enjoys seeing his lawyers and bankers and old friends and regimental comrades—even if it must be an eerie experience for him, of all Englishmen of the century, to walk down Piccadilly or St. James's Street to all appearances unrecognized except by some elderly clubman with a Guards tie, nostalgically raising a respectful bowler hat. If he wishes her to go with him to England, she does so—most often before Christmas, modern Parisians having a weakness for presents bought in London. But England for her is too full of memories, some too bitter and all too poignant, for her to feel at peace, or entirely welcome there, even now.

Curiously, though, it is the Duchess who by this time more often uses an English word or phrase in place of its American equivalent, and the Duke who has adopted the expressions and even some of the pronunciations associated with America rather than England.

Through some similar process, it is now the Duchess who has the more "Royal" memory for names, and will know better than the Duke to which of his relatives this or that object once belonged, or whether some piece of furniture was already among his possessions at St. James's Palace or Fort Belvedere. "Oh, did that come with *me*?" is likely to be his only comment. In return, it is the former King who rather enjoys reminding his wife, the former commoner, that nowadays one must make more of an effort to move with the times.

In countless ways, mostly too slight to mention, their characters are mutually complementary. The Duke, for instance, is a man who loses things, and the Duchess is a woman who finds them. Perhaps inevitably one knows, or guesses, more of the strength she affords her husband than of any strength she may draw from him in return. Anyone who has been their guest will have sensed that the Duchess, even as she is at her most hospitable and entertaining, is always intensely concerned to assure herself that the Duke is not left out or feeling bored. But his own devotion is also proverbial.

Perhaps, too, the Duchess has found strength in the very difficulty of her rôle—in the enigma, which she admits, that her husband's Royalty still represents for her, in the curious abyss which it creates between him and all other men. It has been a challenge, surely, like the challenge that any artist finds in his medium. In her case, a challenge, among other things, to make something not just fruitlessly beautiful and nostalgic, but vivid, positive, and congenial, out of the various august and comely relics which are almost all he now possesses from the past.

Not that that can lessen one's admiration for the skill with which the challenge has been met. How many other women, one wonders, could have filled the void where a Kingdom was, and created a substitute for Britain and the British Dominions beyond the seas out of a Paris house in a miniature park, and an old mill in the Île-de-France with a rock garden and a water garden?

On their honeymoon twenty-seven years ago, the Duke and Duchess of Windsor made a pact never to re-hash the past or conduct a post mortem on the events immediately leading to their marriage. It is safe to assume that they would have been glad if others had followed their example. It is equally certain that the Abdication needs no retelling. Even so, in describing the air and atmosphere of its sequel, one must make at least a passing reference to its cause.

By deciding to marry as he did, King Edward VIII not only refused to act out the familiar plot of French classical tragedy—Duty's triumph over Love—but wrote a more complex plot of his own: the conflict between two opposing conceptions of duty. If he had done his Ministers' bidding, and like unwilling Titus, sent away unwilling Berenice, he would have earned the admiration that is the tragic hero's reward. Instead, because he believed that he could not perform his duty adequately if he did as he was bidden, and preferred abdication to duty's inadequate performance, he chose a triple risk. The risk of abandoning the only life for which he had been trained to face a life of comparative futility thereafter; the risk of public misinterpretation of his motives; and the private risk inherent in all human love.

Whether he has had the strength to come unscathed through the first two ordeals, he is the best judge. But about the outcome of the third, and private, risk—though the judgment must be even more intimately his—there can be few visitors to this house today who will not confidently draw their own unspoken, happy, conclusion.

(Continued from page 174)

married some fringed, homespun girl. It was a mere peccadillo, something to pass the time until I was old enough for you. You never disillusioned me. Sunny and warm and hard on the feet, that was love in those days.

I didn't meet you again for some time, because I was sent to boarding school, where officially you didn't exist. As Gary Cooper, you weren't sufficiently tangible; as Heathcliff, Rochester, or the Scarlet Pimpernel you weren't even visible. We were out of touch, in fact, for almost three years, and it's little wonder that I didn't recognize you when you came stumbling off that school train in a welter of dropped luggage and incipient neuroses: about sixteen. with huge, uncoordinated hands and sticky blue eyes. Even as a boy you were far, far prettier than I.

You seem to be wavering a bit. I don't want to embarrass you. I don't want to embarrass myself, come to that.

You are much more real. of course, when I write about you as a fictional character. because then I'm writing behind your back, telling tales in the hope that I won't be found out. Perhaps that's the better way. Memory is, after all, pure fiction; a living fantasy which swarms, like syrup from the lion, from a dead event. How foolish to try to resurrect the event itself – that's a refinement of fantasy which should, I suppose, only be attempted by people who hopefully believe they can turn the tables on time by tapping them. Once you become "he," what romps we can have together; but as yourself, in this melancholy climacteric form you have taken now, it's another matter.

I remember that we fell in love, or more accurately, together, in a local train on our way back from a performance of *Toad of Toad Hall*, during which we had felt emotions and sensations which had nothing whatsoever to do with Ratty or Badger or Mole or any of that superegotistic crew. "I was a child and you were a child . . ."—but there was more to Mr. Poe's relationship with Annabel Lee than a bucket-and-spade holiday in Frinton; and more to ours. I know, than met the eye. Why am I so uncomfortable? There was nothing morbid about us. We were charming. You saw me out of my squint and into my spots, you invited me to ride on the pillion of your terrible motorbike and pulled me along behind you with a broom handle when we went skating; you even wrote to me at school. I could never have survived fourteen and fifteen without you, I'm sure of that.

You seem to have become very still all of a sudden. Why? Am I making too much noise? For a moment, there, I thought I had something. But all right, even if we know that this advertisement for adolescent love (treasure hunts? games of sardines? picnics, gramophone records . . . ? No?) isn't the true one, I still remained deeply faithful to you whenever you disguised yourself, during those years, as someone else. You were never a success as a clammy-handed prompter in the Dramatic Society, you were no great shakes as Humbert Humbert at the Masonic Ball; even as an impeccably handsome curate you didn't manage to do more than convert me, briefly and savagely, to Anglo-Catholicism.

I suppose I thought I had killed you by growing up. I have certainly mourned for you at times, assuming you were dead—or perhaps it was for the unexpectedness of your visits, unexpected and yet constantly looked for; perhaps your impermanence, the transitoriness of your glory as you shot over the dark acres of my childhood. But it seems that you are still, in your shady way, very much alive. You have grown older,

(Continued on page 196)

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BEAUTY BULLETIN

(Continued from page 189)

with little capillaries (hence its remarkable recovery powers and the swiftness with which it heals from surgery). The body-skin has, relatively, a far smaller and less dense population of capillaries (hence its relative slowness in healing; hence its tendency to sluggishness). Therefore, loofah all you like—up to the neck. And loofah without fail if you want the bath to "penetrate." It takes a loofah to scrub off the dead epidermis—once this is off, any benefits you've added to your bath water have a chance to work more deeply. (In the case of medical baths in which strong minerals are used, removal of dead skin is a first step.) News to put alongside loofah in your mind: the coarse, brisking-up bath towels made of linen terry cloth (more about these in Beauty Checkout, this issue).

About soaps, this thought: what sense does it make to put bath oil into your tub if, at the same time, you dry the skin with a parching soap? Soap, or cleansing bars (new name in some quarters for soaps with a special plus) should go into tubs only when they're rich in emolliency, or are labelled "moisturizing," or have been found by you to be non-drying to your skin.

We won't attempt to write the epic guide to deodorants and anti-perspirants here; you've probably a fair review of what works for you (and what doesn't) in this line. We'll only say once more to watch your language—a deodorant is not necessarily an anti-perspirant, and if it doesn't claim to be, don't expect it to be. However, rather outstanding in the annals of powerful control of perspiration is Revlon's Hi and Dri containing Neomycin, an antibiotic with a target—firm control over a longish time-span. Also liked for its power to control perspiration is the famous Mitchum's Anti-Perspirant. Not widely distributed, but often effective where other workers fail is a roll-on liquid with a silken top, called Chaperone. And something called Certan-dri, out of Jacksonville, Florida, has made a good name for itself in this department. There are hypo-allergenic operators, too, for people with sensitivities—Ar-Ex makes hypo-allergenic deodorants in various forms, scented and unscented, and three other hypo-allergenic doers, Almay, Allercreme, and Marcelle, have something which is both an anti-perspirant and deodorant.

Two absolutely new approaches in the deodorant cum anti-perspirant department are these: Calm, an aerosol that goes whoosh, by Alberto-Culver; and the marvellous Ultra Chexit by Scandia, which we admire for its lion courage ("stops the unstoppable," is what it says it does), but even more for its aesthetic sense. In a bottle that couldn't be more discreet—a simple, cloudy glass cylinder with a label you'd swear meant nothing of a personal nature—the excellent liquid has been housed. It looks like a bottle of bath oil or scent of some valuable sort—and as a matter of fact, *its* scent couldn't be less typical of deodorant chemistry.

Are you with us to the end? Then this is it: depilatories are next and last on our bath-news agenda. Razor-shaving is fine if that's what you prefer. Electric shavers are dandy too, and bear the happy burden of dermatological recommendation for sensitive skins. Cream depilatories are shaving by another name and another route—their chemistry is basically the same as that of a cold wave lotion: they soften the hair, in this case to the point where it can be rubbed or sponged off. They leave no stubble, but they *are* known to irritate a fair number of skins. Waxing's fine—but to make it work, you have to wait out something close to two weeks' growing time, which accounts for the fact that waxing is not at all as prevalent as it might be. However, if you stick out the waiting time, are well waxed, and wear nylon stockings, you may find you never again have much regrowth on the legs—the soft fuzz is automatically dealt with by the slight abrasive action of stockings when you move. Electrolysis is undeniably a blessing to many women—and to the question, "Why doesn't Vogue do articles about how wonderful electrolysis is?", the answer is that it's wonderful and safe only if the operator is wonderful and in fine form. We can not recommend individual electrolysis operators any more than we can name the plastic surgeon for you. Such a question as the latter goes to your county medical society; the former, to your own dermatologist.

As for a bath question for which we can not locate an answer at this moment—namely, the question of why, in "The Waste Land," T. S. Eliot had Mrs. Porter and her daughter washing their feet in soda water . . . we're working on it.

"FIRST LOVE, FIRST AGONIZED ENCOUNTER"

(Continued from page 195)

naturally—what else, as the spirit of my own fantasies, needs and longings, could you do? But the object of romantic agony has always been and must always be a phantom. I understand that now. You were never more than a blend of anticipation and memory, a loss of sense followed by a sense of loss. And you never will be.

I'm sorry I brought you back, though. I haven't the faintest idea what to do with you. Exorcise you, I suppose, at some point; or maybe I'm condemned to watch you withering away, all that spectral spread that I was complaining about dissolving, dispersing, gone. . . . There's a realistic thought. The whole thing is much, much more than I bargained for, I can tell you that.

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EAT AN ENVIRONMENT

(Continued from page 125)

boxer—I started putting food and electric lights on my canvases— Pretty soon they expanded to the whole room. . . ."

One thing was clear. Not only was Mr. Kaprow sincere, he was also (surprise, surprise) sane. . . . His eyes did not bulge, no arms waved about, and his nostrils didn't flare once. He continued:

"As they walked in the room, people started becoming a part of the canvas— Soon the canvas *became* the room; the room, the canvas— Do you see?"

As a matter of fact I did see.

"Do you mean," I said, pointing to the cave door, "*that* is your canvas?"

"Yes, that's right." He waved his arm in the same direction. "This—this is my best effort," he pronounced.

"What about the Happening part? Is it just how everyone 'happens' to react?"

"Well yes—but, of course, this isn't really a Happening."

Oh my God, I thought, I'm at the wrong thing.

"It's an Environment."

"What's that?"

"Look at this."

It was a little book, published by the Smolin Gallery in New York:

"The term 'environment' refers to an art form that fills an entire room (or outdoor space) surrounding the visitor and consisting of any materials whatsoever, including lights, sounds, and colour. . . ."

"The term 'happening' refers to an art form related to theatre, in that it is performed in a given time and space. Its structure and content are a logical extension of 'environments.' "

"In an Environment," continued Mr. Kaprow gently, "you move more freely. In a Happening, everything is controlled. Things are planned. For instance someone may be told, 'When you hear a bell, shout six obscenities,' or something like that. Another thing—everyone participates in a Happening— They are notified by mail as to what it will be about— Then there is a meeting to discuss and run through it."

"Kind of like a rehearsal."

"Yes."

Allan Kaprow first exhibited his Environmental wares in 1958 at the now extinct Hansa Gallery in New York. "You know, straw, blinking lights, tape machines, fans, artificial odours, and buttons to push," he explained. As he observed people in the gallery watching the Environment, he realized that they were also interacting with it—that people, therefore, seemed a logical extension of the environment. Later that year he was asked to give a lecture on communication at Douglass College of Rutgers University, where he taught art history, criticism, and painting. The idea bored him stiff. Instead of a lecture, he decided, that day, to put on a different kind of show; it was the first "Happening," and this is what happened:

Students and professors filed in for the lecture. Mr. Kaprow appeared on stage, and sat. The usual amount of audience mumbling and coughing, and they settled down. Mr. Kaprow did not move. The audience's silence went on insistently. So did Mr. Kaprow's. Finally his voice began to boom the beginnings of a lecture. But something was wrong with the picture; Mr. Kaprow wasn't moving a muscle. Not until the second tape recorder (in the back of the auditorium) began blasting the lecture over the first, and then the third over the first and second, and then the fourth over all three, did the message begin to sink in: namely no message. The lecture, a deafening roar of garbled nonsense was what Kaprow had to say about communication. It didn't stop there: banners were dropped from the balcony, bells began to chime, and a student in the aisle started a racket all his own with a bagful of painted tin cans.

Allan Kaprow was given his walking papers from Rutgers that year. But the snow stuck, and Happenings—though not at Rutgers—were here to stay. These days, Kaprow, who is thirty-six and a professor at State University of New York on Long Island, finds himself pursued by universities and institutions all over the country to do his stuff—and name his price. (Recently The Miami Arts Council asked him to create the first "benefit Happening," which he did in an airplane hangar in Coral Gables.) He reports that others, besides himself, are now getting into the act, too—not only here, but in Europe as well.

Emerging from the cave, people began to drift towards the outer door—in twos and threes, buttoning their coats and pulling on woolly gloves.

"Marvellous, Allan, simply marvellous."

"You'll have to come for dinner next Tuesday— We're doing Greek!"

". . . . But isn't life full of 'happenings' and 'environments,' " I asked Kaprow, "without your having to put them there? Isn't everything we do, in a sense, a Happening, and every place we do it, in a sense, an Environment?"

He smiled his easy smile. "Yes, that's true. Perhaps the purpose here is to make us aware of that."

* * * *

That night on Twenty-third Street a smattering of the same group showed up for the eight-hour sleep movie. It was preceded by a two-hour kiss movie. In the kiss movie, two people kissed a lot, and in the sleep movie, one man slept a lot.

OPENING NIGHT IN STRATFORD— THE INSIDER'S GAME

The large pleasures and small traps of one of England's most gala evenings, at the Royal Shakespeare Theatre.

BY CHARLOTTE BINGHAM

EDITOR'S NOTE: Charlotte Bingham wrote a small book, *Coronet Among the Weeds*, last year when she was twenty, and this funny chronicle of the trials of an English débutante became a snap hit in Great Britain and the United States. Here, she applies to Opening Night at Stratford, her special formula: To coat with ingenuous chatter her perfectly sensible observations and considerable information.

Sex, blood, laughs, violence, poetry, rapes, and you can still take Aunt Edna because it's a classic. William Shakespeare has got everything that James Bond has—and more.

In England, the Shakespeare season usually starts at the beginning of April (this year, Shakespeare's Four-hundredth Anniversary, the season begins on April 23), and, to my mind, it is one of the few remaining occasions which is still a "Theatrical Event." The advent of the "Anti-Theatre" may have brought fresh blood into English Drama, but to a romantic theatre lover like myself it has also destroyed some of the magic. Traditions have been swept aside; there's no Sardi's for after-first-night gatherings; and, by and large, it's drinks in the local and off to Fleet Street for the morning papers.

YE OLDE BEARDS AND SANDALS

But, in the wilderness of Brechtian beards, the First Night at Stratford warms the heart. It's the one night of the year when Theatre is Theatre, flash bulbs really do pop, and actresses for once don't wear jeans.

Stratford itself is not too subtle in its rôle of the Elizabethan Town. From the old Shakespeare garage to Anne Hathaway's cottage, it's atmosphere all the way: the olde souvenir pepper pot, the olde buste of Shakespeare, the hande-woven cape, and the odd ashtray where, with one irreverent gesture, you put out your stub in Shakespeare's skull.

But you know where you are at Stratford. Actors have beards and sandals, and long hair, and copies of the Bard sticking out of their jeans' pockets.

In London, off-duty accountants and stockbrokers dress like actors, and an actor strolling down Piccadilly can be distinguished by his short haircut, well-cut suit, and rolled umbrella. Gone the romance of the strolling player, gone the "Actresses Dressing in a Barn," gone the clouded cane, the twirling moustachios, the astrakhan collar. At least Stratford remains a stronghold, a place where actors continue to look like ye-olde-brande-image actor.

The fact that the Royal Shakespeare Theatre is set by the side of a river, and in the midst of a small, pretty, country town may only seem to have an aesthetic importance. But, actually, it has an artistic importance. It isolates the experience. There is only one reason why you are there: to see a play.

TO GET TICKETS, OWN AN OIL WELL

To be practical, the first essential for a Stratford First Night is a ticket. Easier said than done. For the apprentice ticket-obtainer, there are alternatives: having a non-political sit-down on the pavement outside the box office; saying you're John Gielgud over the phone; or pretending to be your mother, which is what I do. If you haven't got a mother, go foreign and sound important (sort of vaguely General Motors-ish or Oil Well-y).

Once you've got tickets, all you have to do is to get to Stratford. Again, easier said than done. When I was a secretary, going down to Stratford either entailed arriving at the office at half-past-nine in the morning in evening dress, or banging a suitcase through the rush hour and changing on the four-thirty train. It's all a merry jape, heigh-ho, changing in a train loo, and hanging your suit up on the basin tap.

You can't actually catch a train straight to Stratford, you have to change at Leamington Spa. The critics who "do" every Stratford first night win the first round at Leamington Spa.

Miserably, you watch a few critics disappearing through the ticket barriers, and, equally miserably, you watch the taxis disappearing down the road. The station yard is empty, alone you stand shivering with the wind whipping your evening dress into bandages around your legs.

PUB-SPOTTING TO STRATFORD

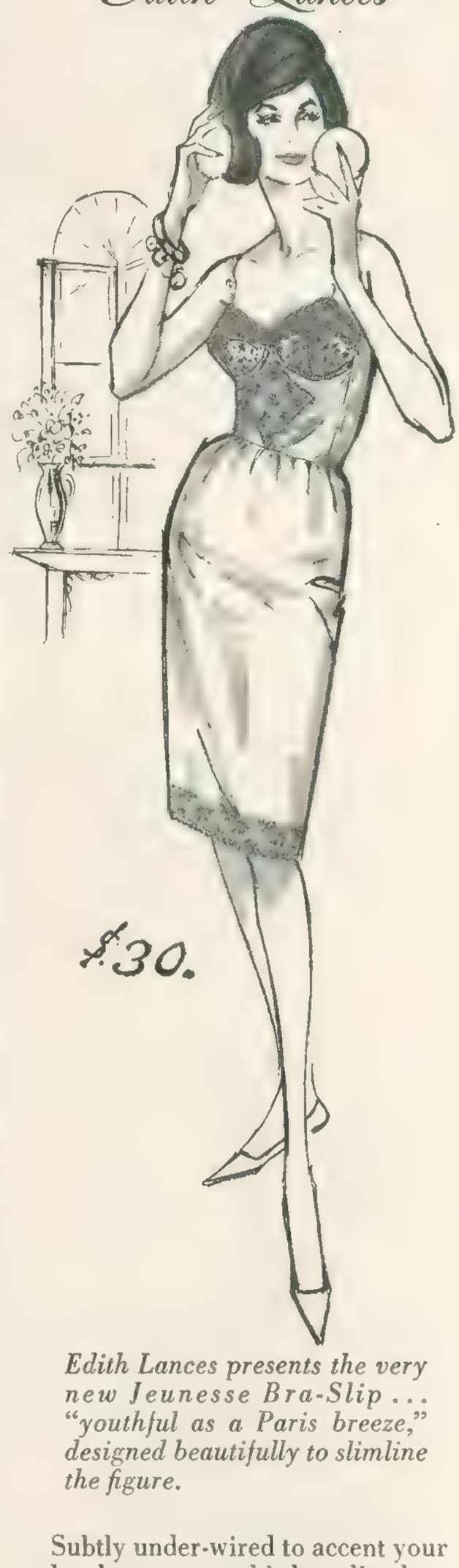
There *is* another way of getting to Stratford, other than by

(Continued on page 201)

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OPENING NIGHT IN STRATFORD

(Continued from page 199)

train to Leamington; you can, if you're me, go with Mother. Mother likes to go to Stratford by car. She enjoys the countryside, and lunching in pubs, and insists on going at what she describes as her own pace. Twenty miles an hour.

Her pace does allow for easy pub spotting. And, as she says, there's nothing like a Scotch to give you the real old English atmosphere.

But—as mother also said to me, the last time we went down—you can't help laughing at the way the pubs ham it up with horse brasses and log fires, and mine Hoste with a smile as bright as the brass warming pans. And the Bill of Fayre is in French. and the *Plat du Jour* is Scampi. Not what you'd call Dickensian.

Mother's style of travelling, if slow, is congenial. It includes three suitcases, a picnic basket (full), half-a-dozen bottles of wine, a portable radio, and father's sword stick. She also likes to drive my brother's sports car, and then spends the whole time swearing because men chase her down the M.1. We stay at the "Shakespeare," where all the bedrooms are named after the Bard's works. And I heave large sighs of relief when I see the last of the suitcases and wine bottles disappearing behind Mother into the "Much Ado About Nothing" room.

There are other advantages about going with Mother. She always knows a scattering of people to talk to in the intervals, and likes to eat a hearty meal after the show at "The Mulberry Tree" (five-minutes walk from the theatre). Another thing, Mother often gets invited to the Wardrobe Parties afterwards, which adds a bit of cachet.

THE WARDROBE PARTY

The Wardrobe Party is what you'd call gleanings from the shores of the Avon, or what the river left behind. Here the casual listener can cull such fascinating facts as what happened to the Arab they asked to play Caesar, who's moved out on whom, who won't be asked back next Season, or an "I was there" account from a roving spear carrier of the fateful first night of *Othello*, known more appropriately as the "Collapse of Venice" owing to the unstable grandeur of the pillars.

Personally, I've never quite made up my mind whether I like knowing the actors or not. If you know them too well, you can't pay much attention because you're worrying about them. If you only know them vaguely you keep wondering whether you ought to "go round afterwards," and, if you don't know them at all, you spend your time mentally picking the beards off them, and wondering which play you saw them in before.

Most people *have* seen the plays before, but ladies of a certain age refer only to the more recent Hamlets. This is only self-preservation. It's no good pretending you're thirty-five and admitting to having seen John Barrymore. I'm twenty-one, but already I have to be very careful: casual references to a Hamlet I saw when I was eleven make people start wondering whether I've had a face lift.

HOW TO SPOT A STAR

Star spotting at Stratford isn't easy. Yesterday's spear carrier is tomorrow's film star. At fourteen, with my first evening dress and the inevitable flower in the hair, I found myself standing next to Richard Burton. When he moved down the gangway into the stalls, I followed him Indian file with a smug smile, hoping people would think he was my boyfriend. Larry Harvey was a picture I worshipped long before he was a movie star.

In fact, it's a fascinating game, of a wet afternoon, as they laughingly say, to go through all the Stratford souvenir programmes and spot people like Edmund Purdom and Claire Bloom as spear carriers and flower maidens. It is perhaps easier to pick out stars who haven't started at Stratford than those who have.

The really vintage first-nighter never refers to anything but "definitive" productions. A "definitive" production kills any other production off for another fifteen to twenty years. A "definitive" production is spoken of in awed tones—and very few people have seen it.

Most productions are average. Hamlet may get a good press, but if he does, they hate his Mother; if they're sold on Gertrude, the Gravedigger puts them off; and if they like the Gravedigger, then Polonius gives them a pain in the neck.

"GOING ROUND" BACKSTAGE

The curtain doesn't fall at Stratford, the apron stage eliminates the necessity of red-plush curtain calls. The actors bow, the house lights go up, and the play is over. With a mixture of elation, from seeing a good play, and disappointment, because you could have done with more, you face the realities of "going round" backstage.

"Going round" is not what you'd call a load of fun at the best of times. You need push and drive; you need to have been in repertory in Bootle or Torquay; you need to be able to shout jokes with confidence over the tops of heads; you need to be able to avoid armpits and vests and dressers with speed and aplomb, and, above all, you need to repeat one word over and over again, "Darling." By and large my advice to the amateur "goer-rounder" is don't go round. To be greeted with cries of joy in Dressing Room Ten, first become a director, an agent, or a London critic.

Stratford backstage doesn't smell like any backstage I know. No smell of rotting stagehand, no ghost of Mrs. Siddons, no old pair of socks bequeathed from one occupant of a dressing room to another, not even an old

(Continued on page 213)

TRAVEL TIPS



FROM

Colette d'Orsay

AIR FRANCE
TRAVEL ADVISOR

Ah, the Riviera. Who needs to be told about it? You've been there already—at least in your dreams. Something I should tell you, though, is that now you can actually get there—almost in dreamtime—by Air France. Yes, beginning April 1, Air France jets you joyously from New York to Nice on a direct flight. (Air France's flights from Los Angeles, Chicago, Washington, D. C., and Montreal provide several convenient connecting flights daily to Nice.)

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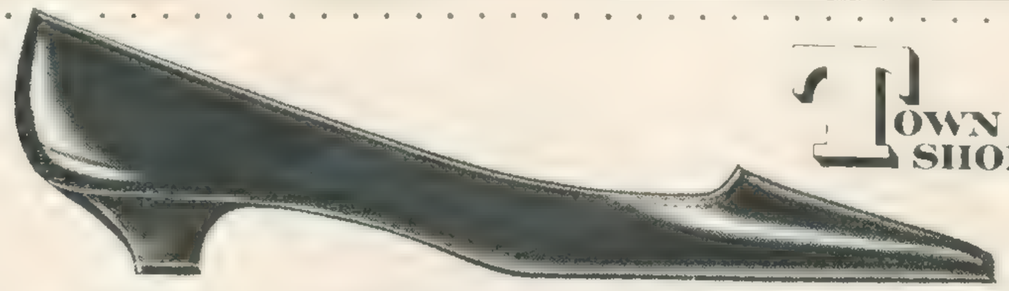


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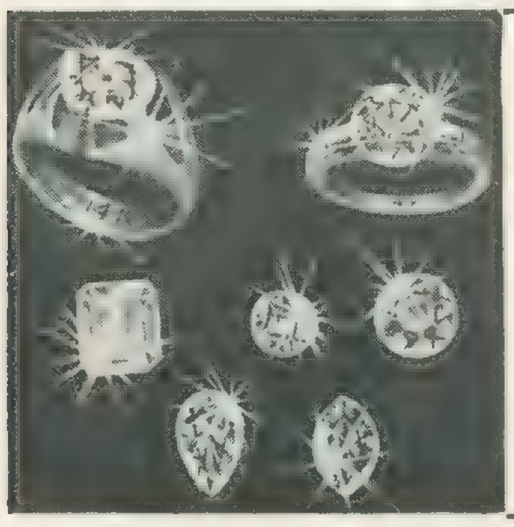
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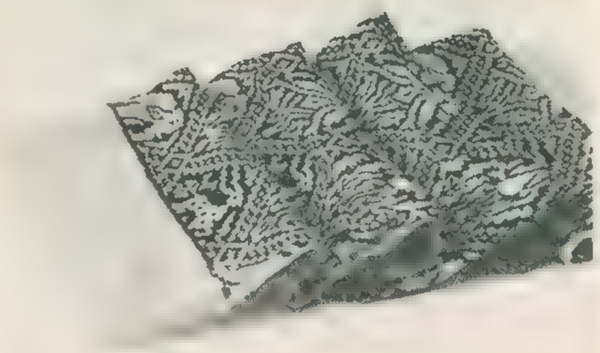
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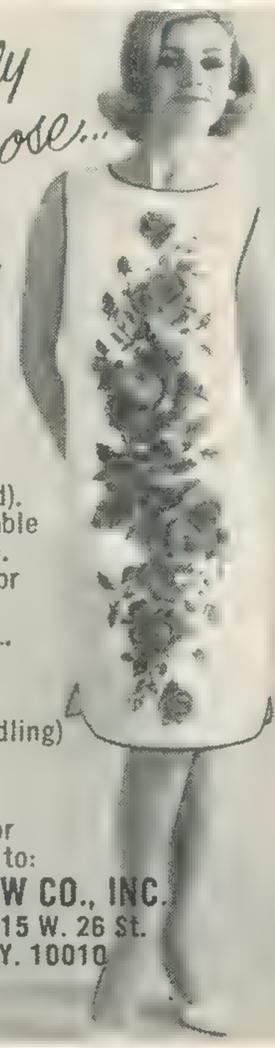
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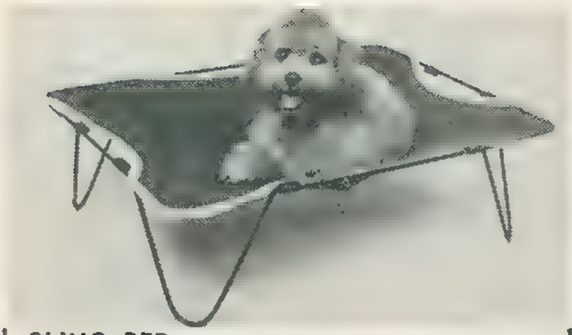
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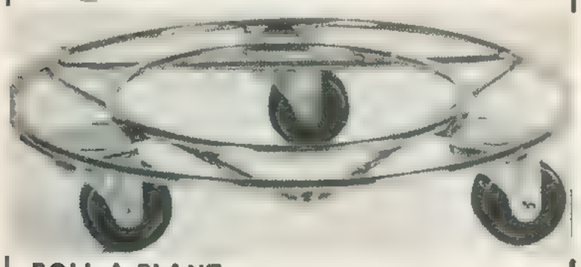
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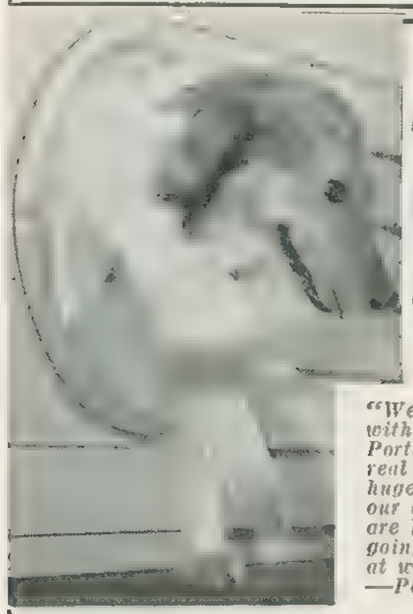
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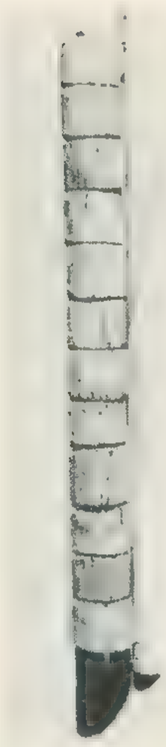
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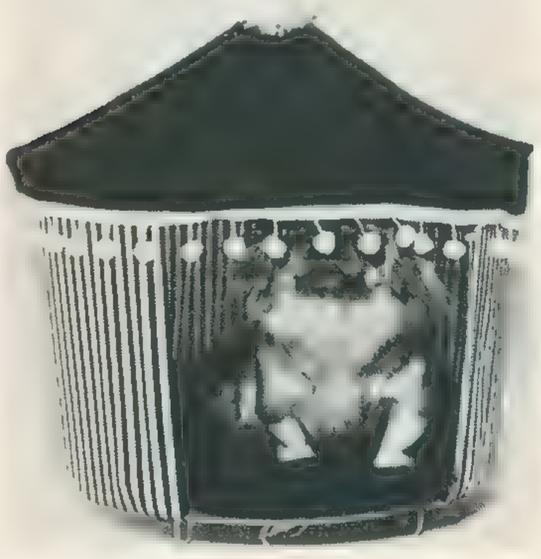
Finally, a national directory of kennels, with helpful suggestions for selecting a dog or arranging for its boarding or training, will be mailed to you without charge from the Gaines Research Center, 250 Park Avenue, New York 17.

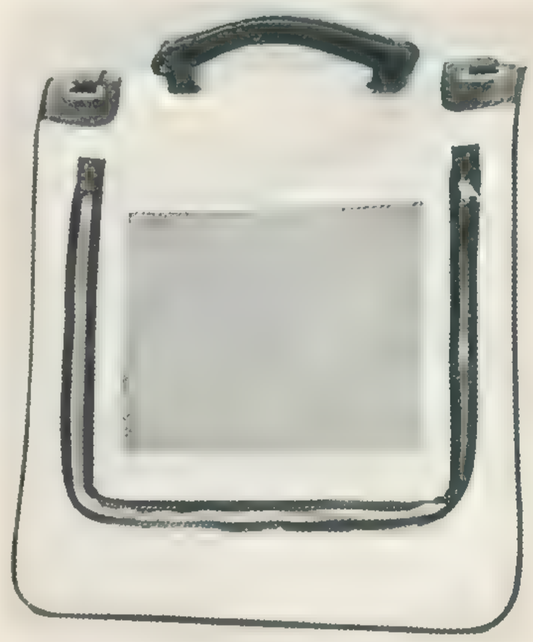
HOUND



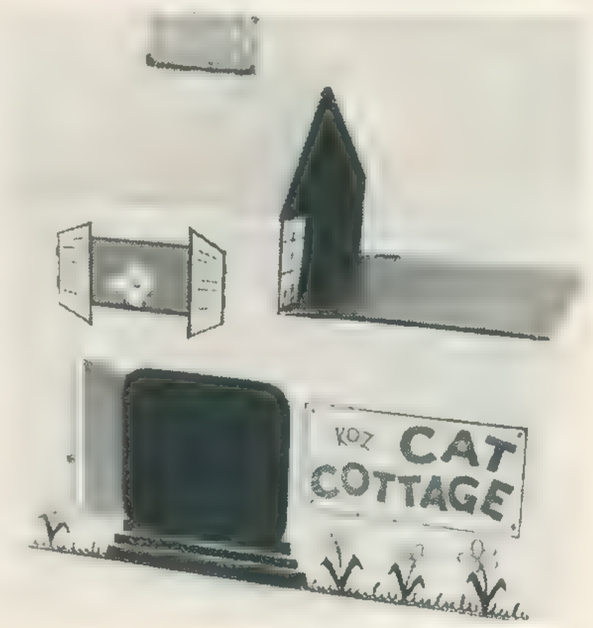
Ingenious idea for a cat's scratching post—twelve corks on a wooden base, to be screwed or taped to the wall. $3.50. Fabulous Felines, 141 Lexington Ave., New York 16, N. Y.

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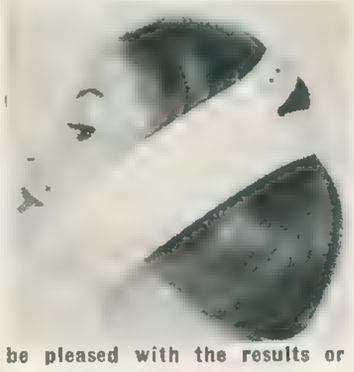
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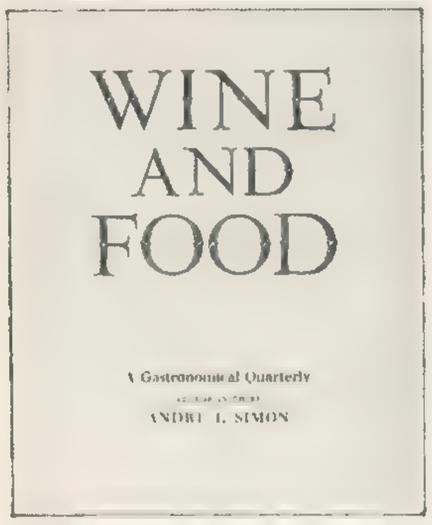
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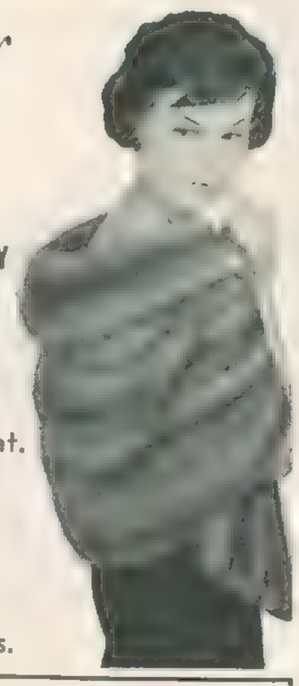
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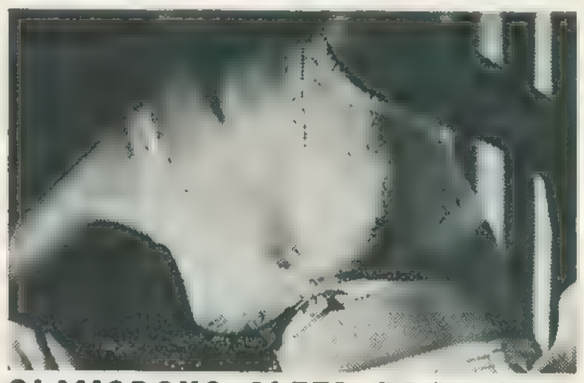
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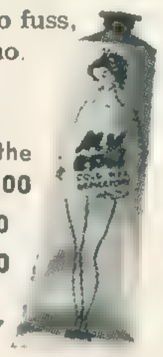
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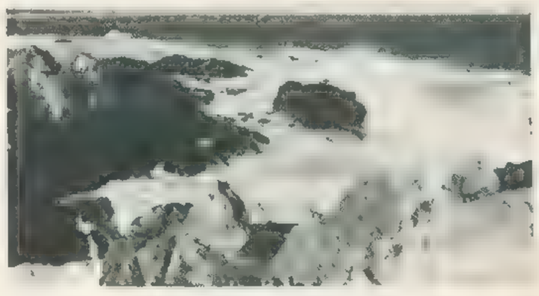
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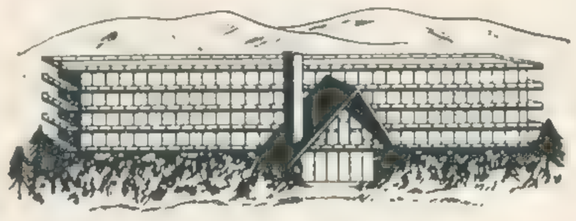
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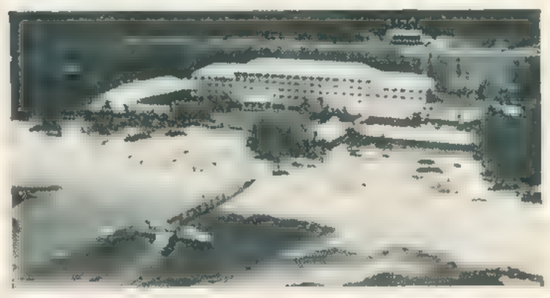


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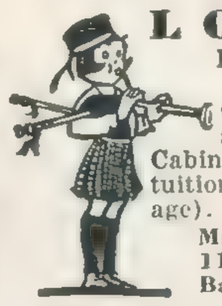
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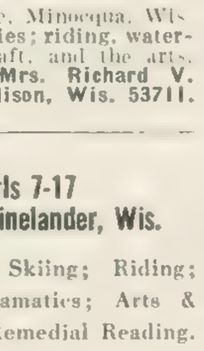
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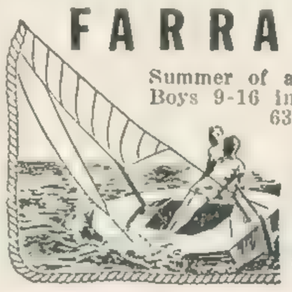
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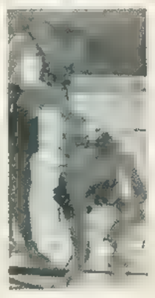
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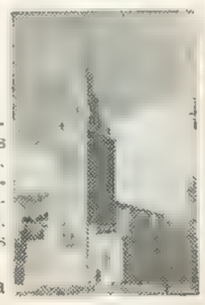
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(Continued from page 201)

telegram from the show before last curling on the mirror. The corridors are wide and the actors have all mod. con., with bathrooms and showers. Unlike most theatres in England, Stratford was designed for the actors, as well as for the audience.

WHERE CRITICS, AND ACTORS, GO

After the first night, if you're disinclined to "go round," sitting in the bar at the "Shakespeare" you can listen to a gathering of critics. It's a fascinating glimpse into the tinkling, ice-cool critical mind. You can actually hear them talking themselves out of having enjoyed the show.

The actors, after a first night, get nesty at "The Dirty Duck" with a glass of beer, a slice of ham, and the feeling they could have played it much better—"it" being anything from Feste to Rosalind.

The point about the Swan of Avon is that it's anybody's guess what he meant. Macbeth was a psychopath, or simply a rather weak Scottish king. Mercutio was a homosexual jealous of Juliet, or a good-time boy killed in a sword fight. The friar in *Romeo* was an earthy Franciscan, or a hyper-intelligent Jesuit with a misplaced gift for medicine. I've sat up till five o'clock in the morning with a bottle of whisky and Christopher Plummer arguing about the relationship of Romeo and the Friar, and coming to absolutely no glorious conclusion. "Barmaid draw me another foaming pint and
Find out what time the next swan leaves."

As you sit on the wall at "The Dirty Duck" looking across the road to the river and the theatre, with the pleasant drone of gossip in the background, you feel peaceful and satisfied. You've seen a good play, and if the function of the actor is to—
". . . drown the stage with tears,
And cleave the general ear with
horrid speech;
Make mad the guilty, and appal
the free;
Confound the ignorant, and
amaze, indeed,
The very faculties of eyes and
ears."
—then Stratford's the place
for me.

BEAUTY BULLETIN

(Continued from page 142)

soft beige eye shadow. For an eyelid which likes a little colour next to the upper lashes, smoky lavender, we have found, is lovely for anyone leery of taking a strong eyelid colouring. . . ." As for rouge: "Rouge, in black and white photography, creates hollows—but in life it is just the reverse. Rouge is a highlight. It attracts light. So on a creamy-beige foundation, we like rouge to highlight. . . . For a pure oval face, which is, believe me, quite rare, we use Blush On all over, the nose excepted. . . . For the face with a wide forehead and thin jaw, we use Blush On from the cheekbone down. . . . For the more usual facial construction, the face with the widish jaw, which I believe something between sixty and seventy percent of the women in America have, as do the actresses who stay on and on without showing age, we use Blush On from the inner cheekbone height on up and across the forehead." . . .

François concludes for Revlon: "We do not want faces to be a display of cosmetics. You have to have respect . . . respect for the soft projection of the face. The facial art is to use make-up gently. Blending is essential to that art."...

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